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ABSTRACT

This sampler was designed for art specialists and art museum educators with a basic understanding of teaching discipline-based art education content. The introduction offers a brief history of the Sampler and explains its intended purpose and use. Then 8 unit models with differing methodologies for relating art objectives to the four disciplines: aesthetics, art criticism, art history, and art production, are presented. The sampler consists of two elementary units, two units for middle school, two units intended for required high school art, one high school studio ceramic unit, and a brief unit for art teachers and art museum educators that focuses on visits to art museums. Learning activities, resource material, and learning strategies are given for the units along with a sequence of lessons organized on a theme. (1) "Art Touches the People in Our Lives" is a unit for primary level students that introduces children to basic concepts, and to selected elements and principles of art. They study ways artists use principles to express mood and meaning, learn about artists who have chosen emotional themes for their work, and express their own thoughts and feelings as they create artworks. (2) "Spaces and Places" is an elementary unit on architecture that shows how a topic might be articulated from one grade level to another. (3) "Many Ways of Seeing" is written for middle school students and investigates the concept of originality, the interpretation of visual language, symbolism, and the categories of fine art and folk art. (4) "Celebration!," also a middle school unit, investigates how different cultures use art for common purposes. (5) "The Word as Image: Symbol to Gesture" investigates relationships between words and visual images in paintings and graphic arts, and leads to an understanding of contemporary abstract and non-objective painting. (6) "Art Exploration--A Global Approach" is a general education, high school unit, that gives balanced consideration to content from each of the four art disciplines. The unit presents a study of ceramics, painting, and sculpture, which incorporates art exemplars from many times, places, and cultures. (7) "The Artistic Heritage of Clay: Survival and Revival of Traditions" demonstrates how an elective high school studio course can focus on the art production discipline with enrichment from the other three art disciplines. (8) The final unit, "Experiencing Original Works of Art in a Museum," provides a model for engaging students in response to original works of art. (MM)

ED 382 559

DISCIPLINE-BASED ART EDUCATION:
A CURRICULUM SAMPLER

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In memoriam, Jane Gilbert

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Foreword

In December 1987 the Getty Center for Education in the Arts convened an advisory group of nationally recognized art educators and curriculum development experts to discuss the current status of curriculum development in art education. The consensus of the advisors was that a suitable example of a discipline-based curriculum in art was not yet available to the field. Moreover, the group confirmed the Center's long-held assumption that any attempt to create a single curriculum that reflected the discipline-based art education (DBAE) approach was inappropriate because of the increasing cultural diversity in school populations and because of the need for teachers to adapt art content to the needs of their students.

The task force recommended that the Center for Education in the Arts concentrate on encouraging the development of multiple prototypes of DBAE curriculum units by encouraging collaborations between art specialists, museum educators, and representatives from the art disciplines and curriculum development field.

During the past three-and-one-half years a group of dedicated art and museum educators along with an artist, art critic, art historian, and aesthetician have labored long and hard to create *Discipline-Based Art Education: A Curriculum Sampler*. The sampler seeks to be exactly what its name implies. It contains a wide variety of teacher-authored approaches that demonstrate the diversity of how DBAE can be taught to students at all grade levels. It does so by providing examples of **teachers writing for teachers**, and it contains eight units that illustrate eight different ways in which DBAE can be approached. The units are meant to be perused, examined, dissected, and shared with other teachers. They are meant to be thought-provoking and used as take-off points for art specialists to create curriculum-writing teams to design their own versions of discipline-based art curricula.

The Getty Center for Education in the Arts is pleased to present this compilation of teacher-authored units in the sincere hope that it will provide a spark that ignites innovation in the content and structure of art curricula in our nation's schools.

Phillip Charles Dunn
Associate Professor of Art
University of South Carolina
Program Officer
Getty Center for Education in the Arts, September 1988–August 1990

Introduction

Discipline-Based Art Education: A Curriculum Sampler is a collection of eight curriculum units written by teams of art specialists with content derived from four art disciplines: aesthetics, art criticism, art history, and art production. Each unit features a sequence of lessons organized on a theme and includes learning activities, resource materials, and evaluation strategies. The *Sampler* demonstrates the capabilities of art specialists in designing and building their own discipline-based art curricula using their own expertise and available professional resources. It represents versions of discipline-based art education (DBAE) similar to what might be written, given expert support, by colleagues of the 18 unit writers, who are elementary, middle, and high school art teachers; art supervisors; and art museum educators. These units were written for teachers at the elementary, middle, and high school levels who are familiar with DBAE and who have the background of professional expertise and experience associated with art specialists.

Discipline-Based Art Curricula

The multiplicity of meanings of the term *curriculum* is a well-known problem in education. Walker (1990, p. 5) identified five concepts of curriculum as 1) subjects offered for study, 2) educational activities, 3) intended learning, 4) students' experiences, and 5) learning outcomes. Each of these conceptions is useful in varying contexts. From the literature on the subject of DBAE, the designated definition of *curriculum* for this project is:

> a series of art lessons, actual written plans with objectives, motivation and learning activities, and methods of evaluation. The series of lessons are organized sequentially for cumulative learning. . . . The curriculum also provides resource materials for teachers, such as suggested procedures for conducting lessons, vocabulary terms and definitions, reproductions of artworks, illustrations, diagrams . . . and directions for evaluation (Clark, Day, & Greer, 1987, p. 165).

The series of art lessons contained in this publication represent an attempt to create coherent units based on theoretical principles of discipline-based art education. The units in this *Sampler* address a number of DBAE issues that have been debated recently in the professional literature, such as those mentioned beginning on page xii. And they exemplify the efforts of art education professionals and art museum educators to write curriculum units as models for their peers and colleagues who are interested in addressing these issues in their own professional settings. It is our hope, and that of the unit writers, that what is presented here will stimulate discussion and lead to an increase in the development of imaginative and exemplary discipline-based art curriculum units so that the children in our schools might gain greater access to the fascinating, diverse, and important world of the visual arts. We hope that art educators in school districts, professors of art education, and commercial art curriculum developers will find these sample units to be stimulating and full of useful ideas.

Discipline-Based Art Education: A Curriculum Sampler was the intended result of the Getty Curriculum Development Institute (CDI). The story about how the CDI was initiated and conducted is both complex and interesting. From the inception of this project, some have expressed concern that the purpose of the CDI was to write a Getty art curriculum. On the contrary, great care has been taken to avoid doing so. The purpose of this project was to learn how art and museum educators might produce diverse but sound units of art curriculum in response to both the requirements of DBAE theory and the exigencies of life in classrooms. The following observations will assist the reader to better understand and evaluate the *Sampler*:

- These sample art units were developed to serve as models for other art specialists wishing to write their own curriculum materials.
- This Institute was an example of a practitioners' model for curriculum development as distinct from a model that engages academics or discipline experts to write curriculum units. These sample art units were written by experienced practitioners for art specialist teachers with professional expertise and experience.
- The *Sampler* consists of two elementary units, two units for middle school, two units intended for general high school art (i.e., an art course required for high school graduation), one high school studio ceramics unit, and a brief unit for art teachers and art museum educators that focuses on visits to art museums.
- The themes and topics of the units were not assigned, but were selected by the unit writers. The charge for the CDI writers included the challenge to go beyond the traditional and often repetitive topics of the elements and principles of art. Writers were asked to build their units around universal themes and significant ideas. From an

overarching theme they would select a segment for instruction that would include 1) content worth teaching and learning, 2) a part of a possible sequence of units, 3) instruction and activities that are age/grade appropriate, 4) content responsive to the diverse populations in today's schools, and 5) content and activities amenable to the use of new and emerging technologies.

- Organization of lessons and unit formats differ according to the preferences of each writing team. The eight units vary in the ways objectives are formulated and associated with the four art disciplines, in approaches to evaluation, and even in nomenclature for what is commonly known as a lesson.
- Emphasis of content from the four art disciplines varies from one unit to another. The reader should keep in mind that these are excerpts from larger courses that vary in emphasis from unit to unit, aiming for a balanced regard for learning derived from the four art disciplines throughout the units.
- The amount of background material in written or visual form to be provided in an art curriculum was a factor considered by the writers. The goal was to save the art teacher time and effort, increasing the likelihood that the lesson will be taught with a richness of content. A curriculum should make teaching easier rather than more difficult and it should assist to make the classroom experience for students more interesting, exciting, and valuable.
- The unit writers were aware that inclusion of extensive materials might appear too imposing for use by busy teachers. Readers will note in these units that much of the written material is background information that teachers might use selectively.
- These units were developed on the assumption that curricula should serve students and teachers and should be readily adapted to fit their needs and interests. Based on this assumption, it is understood that teachers might select alternate works of art or develop alternate learning activities that serve stated objectives as they adapt the curriculum to their individual settings.
- The time required for each lesson and unit varies according to many factors, including students' interests, teachers' preparation, and local school schedules.
- Black-and-white reproductions are printed in the *Sampler* to indicate the artworks selected by the unit writers. Color slides of these artworks and others were used for classroom implementations of the units.

This collection of units is *not a complete art curriculum.* Although elementary, middle, and high school grades are represented in the *Sampler,* there is no attempt to articulate the various grade levels in a way that is required for a DBAE curriculum. In fact, *most of the units are only parts* of an art course. This can be seen graphically on page G-3 of the high school ceram-

Overview of Ceramics I Course

(One semester - 18 weeks)

Unit One: "Exploring Ceramic Methods and Materials: Defining Purposes" (4 weeks)

Students will gain knowledge about the physical properties of ceramic materials through observation, experiments, and projects. They will increase their understanding of the possibilities and limitations of forming techniques, such as hand building and wheel throwing. Reasons for creating with clay will be explored as students develop their confidence and skills in ceramics production.

Unit Two: "The Artistic Heritage of Clay: Survival and Revival of Traditions" (4 weeks)

This unit includes lessons intended to help students acquire knowledge and increase their understanding and appreciation of ceramic art from the viewpoint of history and culture. Students will improve their skills in making personal expressions with clay. They will also analyze, interpret, and respond to the visual qualities of ceramic objects and discuss the place of ceramics in the world of art.

Unit Three: "Sources of Ceramic Ideas: Influences and Inspirations" (5 weeks)

This unit will teach students to develop their own ideas and reasons for making ceramic art. Studying how artists gain ideas from sources such as nature, history, cultures, and artistic styles, students will transform this knowledge into their own work.

Unit Four: "Breaking Tradition: Developing New Styles" (5 weeks)

Students will examine the revolutionary styles of twentieth-century artists such as Voulkos, Soldner, Arneson, and others as they continue to develop personal aesthetic preferences and individual styles.

ics unit entitled, "The Artistic Heritage of Clay." That chart, reproduced here, shows the reader that the lessons are actually the second unit from a four-unit ceramics course.

These art curriculum units are presented as samples that might extend current conceptions of a discipline-based art curriculum. There are many interesting art lessons contained in the units, but they are presented here primarily as samples intended to illustrate the process of art curriculum development. As such, these units have much to offer readers who are interested in this process. They are less useful for classroom instruction because DBAE curriculum requires integration and articulation, not merely an unrelated collection of art lessons. In order for any of the sample units to be of use for classroom instruction, they would need to be related sequentially to the goals, structure, and format of the discipline-based art curriculum used in the classroom.

Discipline-Based Art Education: A Curriculum Sampler provides a variety of formats for lessons and units. Each unit is developed using slightly different formats and lesson topics as preferred by the respective teams of authors. The decision to avoid a standard format was a conscious one that ultimately challenged the various editors and proofreaders of the *Sampler*. For example, readers will notice different ways employed in several units for identifying how objectives relate to the four art disciplines. The multiple formats illustrate that there is no single DBAE format for curriculum development. So long as fundamental principles of DBAE are followed, such as provision of objectives, motivation and learning activities, resource materials, and methods of evaluation, curriculum writers are encouraged to select formats that are most useful within their situations.

The practitioners' model for curriculum development described in this publication is not presented as the only way, or even the best way, to develop discipline-based art curriculum units. Rather, this *Sampler* is presented as one way and, in our estimation, an interesting and successful way to go about the task of making worthwhile, substantial, art curriculum units. We hope that this demonstration of one way will lead art educators to develop and demonstrate other ways to develop art curriculum units for the numerous different educational settings that exist around the country.

These units are written for art specialists and art museum educators. The lessons require considerable participation and expertise on the part of art teachers, and many of them offer considerable flexibility for well-prepared teachers. It is assumed that teachers who might be called upon to implement units such as these will need a basic understanding of DBAE and will be familiar with fundamental resources for teaching content derived from the four art disciplines. They will be able, for example, to select art historical information most pertinent for their students from the background writings provided in some of the units. They will need to know at least one basic approach to art criticism, such as the method demonstrated in the museum unit of the *Sampler*. They will be skillful in adapting suggested art production activities for their students and indicating production criteria appropriate for their experience and ages. Art teachers who employ this approach will need a basic familiarity with several aesthetic stances by which artworks can be judged (such as formalism, expressionism, and mimesis), skills of recognizing aesthetics questions as they are raised in class, and leading orderly, logical discussions of art issues.

As an exemplification of a practitioners' model for curriculum development, the *Sampler* suggests that school districts with the necessary resources might develop their own written art curricula. At the same time, the account of this process informs those same school districts that such a project is not to be taken lightly, that considerable time and effort are required, that competent and energetic art educators must be involved, and that expert support from art and curriculum professionals is needed.

Issues for Discipline-Based Art Curriculum Development

In many ways the Getty Curriculum Development Institute was a research and development enterprise. It was focused on a number of theoretical and practical issues of considerable interest to the field of art education, as indicated in the professional literature. Some of these issues are related to the following questions:

1. How can content for teaching be derived from the four art disciplines? How do curriculum writers go about "deriving" content from the disciplines of art production, aesthetics, art criticism, and art history? How do they develop learning activities for students based on the methods of inquiry from the disciplines?

2. How can content from the art disciplines be developed into learning units of unified, balanced art curriculum units? How might curriculum writers avoid making four separate art curricula based on the four art disciplines? How can writers deliver the balanced understanding of art promised by the discipline-based approach? Will some lessons and units need to feature one or two of the art disciplines more prominently? How might writers assess how a

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unit's content addresses each of the four art disciplines?

3. How can art lessons and units stimulate students' interest in art and provide exciting, creative activities? Must the serious study of art promised by DBAE result in dry, boring activities, or can this approach actually stimulate more students in more ways than a traditional studio-centered approach? How can learning activities based on aesthetics, art history, and art criticism be made as intrinsically attractive to students as art production activities have proven to be?

4. How can art lessons be organized in sequences that will build understandings about art? How does sequencing work within a single unit of a few lessons? Can writers develop progressions of ideas that help students build one understanding upon another and one skill upon another? What impact will regular DBAE instruction in elementary grades have upon the art curriculum at the middle and high school levels?

5. How can state art guides or frameworks be used as foundation documents for the development of DBAE curricula? The Curriculum Development Institute invited art educators from Michigan and Connecticut, two states with guidelines supportive of the discipline-based approach, as a means to address this question. How are the writers from these two states able to connect with the state guidelines? Can the art curriculum development process engaged in by art educators from these two states generalize to groups in other states with art guidelines compatible with DBAE?

6. How can art specialists identify commercial visual art materials, including reproductions of artworks, required for this curriculum approach? Can art educators and art museum educators select and obtain use of reproductions of artworks appropriate for the concepts and skills designated in the written curriculum? What are the problems that attend the selection and gathering of visual materials for art instruction?

7. What do art lessons based on art production, art criticism, art history, and aesthetics look like at various grade levels? How do third graders, for example, deal with fundamental questions about art associated with the study of aesthetics? How do students progress in their understandings and skills derived from art criticism and art history? How is discipline-based instruction in art production different from studio activities common in the traditional approach to art curriculum? Will art production activities take on a different flavor within a DBAE curriculum?

8. How can art specialists enhance and enrich high school advanced studio courses, such as ceramics, by integrating content from aesthetics, art criticism, and art history? Must the art production component be diminished within a DBAE program? Is it necessary that advanced art courses (electives) at the high school level maintain the same balance among the four art disciplines as is expected within general (required) education? Can the enrichment by the other three art disciplines enhance the quality of artwork produced by high school students in studio courses such as ceramics?

9. In what ways can evaluation of student progress become integral to sound art curricula? How can learning in the four disciplines be evaluated? What range of assessment procedures and devices might be appropriately employed within a discipline-based art curriculum? How can the evaluation component assist writers to clarify objectives and focus learning activities? How can evaluation of student progress assist teachers to improve art programs?

10. How can a DBAE curriculum accommodate multicultural concerns and social issues? How can school-based art curriculum developers focus learning activities in ways that are more appropriate for specific student populations and local situations than the necessarily general commercial curricula? How can the selection of artworks and art activities enhance multicultural concerns? How can selection of artworks and classroom learning activities be related to social/cultural issues?

11. How can a DBAE curriculum address the age and developmental levels of children in the various grades of school from kindergarten through high school? How can curriculum writers assist students to develop higher levels of skills and understandings at each grade level? What are the problems associated with determining appropriate levels of difficulty for art learning activities at each grade level? How can art curricula be planned to accommodate ranges in learning abilities and styles? The practitioners' model for curriculum development formulated for this project utilized teachers' expertise and experience in response to developmental issues.

12. In what ways can museums, galleries, and other community art resources be utilized within a DBAE curriculum? What is the role of actual works of art within a discipline-based art curriculum? What strategies are useful for preparing students to respond more fully to original artworks? How can schools and museums work together on behalf of students?

Obviously, all of these questions cannot be fully addressed within this document. Many of them will require careful research and years of development by the best minds within the field of art education and related academic areas. Nevertheless, all of these questions were brought to the attention of the CDI curriculum writers. In many ways the lessons that they wrote indicate their awareness of these questions and issues.

The Getty CDI and the DBAE Curriculum Sampler

The field of art education has a relatively brief but significant and rich history of curriculum development. In years past art specialists have been required to develop their own curricula as well as to serve as teachers. The co-editors of this *Sampler* each spent many years as art teachers and learned in the process some of the difficulties that attend this dual assignment. As the field of art education moved toward the discipline-based approach during the 1960s, more attention was paid to curriculum planning and the content of art curricula. Art curriculum projects emerged from the university setting (Stanford's Kettering art curriculum), federally funded educational laboratories (the CEMREL arts materials and the SWRL art program), and commercial publishers (beginning with *Meaning, Method, and Media* elementary art textbooks). Art educators in the public schools have long been active in writing curricula in the form of state art frameworks, district art curriculum guides, and sometimes art course outlines. In recent years commercial publishers have responded to an apparent increased interest in art curricula among school districts, evidenced by their willingness to purchase commercial art curricula. The field now has a choice of several commercially produced elementary art curricula and an increased range of art instructional materials at the middle and high school levels.

The Getty CDI was initiated in light of this context with the intention of learning more about the art curriculum development process when art educators and art museum educators are asked to write discipline-based art curricula. A plan was developed as a means to accomplish this goal over a two-year period and to produce sample art curriculum materials that, it was hoped, might stimulate professional discussion and art curriculum innovation. This plan included:

1) selection of art educators and museum educators as participants and curriculum writers;
2) selection of a site for the curriculum development activities;
3) an orientation week with participants and art discipline consultants;
4) a two-day curriculum workshop;
5) a three-week curriculum writing session;
6) field testing of the curriculum units;
7) a comprehensive review, editing, and production process; and
8) the publication of *Discipline-Based Art Education: A Curriculum Sampler*.

CDI Participants

Many persons were involved in this curriculum development plan in a variety of roles and functions.

Getty Center staff

The CDI was initiated, funded, and supported by The Getty Center for Education in the Arts. A Center staff member was on-site during all of the meetings and sessions, providing support and consultation. Decisions regarding publication of the *Sampler* and all other significant aspects of the Institute were made by the Getty Center staff.

CDI co-directors

The co-directors had multiple responsibilities, including planning and logistics, leadership in DBAE curriculum theory, and editing the final *Sampler*. As planners, the two co-directors organized the Institute, developed the budget proposal, planned the meetings, identified and engaged four art discipline experts and a curriculum consultant, and selected the CDI participants. The co-directors selected the sites and accommodations, provided writing resources, and arranged for transportation.

The co-directors presented DBAE theory to the participants, led discussions of issues and problems, and consulted closely with participants during the writing process. They had major editing responsibilities, including working with each writing group on the second and subsequent drafts, responding to and incorporating suggestions and corrections from the four art discipline consultants, the field testers, the readers, and the copy editors, and coordinating with the designer all aspects of the final publication.

Participants (unit writers)

The participants were a highly motivated group of professional art and art museum educators with an average of nearly 20 years of experience per individual. They participated in the preparation and orientation activities, which involved reading DBAE materials supplied by the co-directors and on their own initiative, attending the various meetings of the CDI group, and selecting the topics that they wished to work into curriculum units.

The 18 participants had the daunting task of writing curriculum units that they knew would be held up to the scrutiny of their colleagues around the country. They had to form writing teams with fellow participants whom they had not met before and who lived and worked in different cities and school districts or museums. They had to work on a set time schedule with a definite deadline. The writers put in many hours after the initial writing session, working on subsequent revisions of the written material and the selection of artworks.

Art discipline experts

Four prominent art professionals were engaged to represent the disciplines of art history, aesthetics, art production, and art criticism. Each spent a day with the CDI group at the orientation meeting and two days during the writing session. The art discipline experts had the responsibility to exemplify their respective disciplines for the participants during the orientation session. They offered helpful suggestions during their time at the writing session, and they read the second drafts for accuracy of content in their respective fields.

Curriculum consultant

The curriculum specialist met with the CDI participants for two days during which time he discussed the process of curriculum development and was very helpful in clarifying their roles and allaying their concerns. He attended the writing session for two days and offered suggestions regarding organization, format, and writing approaches.

State art consultants

The state art consultants from Connecticut and Michigan assisted with the selection process by nominating outstanding individuals from their respective states who were invited to apply as participants in the Institute. They attended the orientation session and the final two days of the writing session. It was their responsibility to verify that the curriculum units written by the teams from their states followed the state guidelines for art education.

Selection of CDI participants

The Getty staff and the CDI co-directors decided that, in order for the units to follow an extant curriculum structure, participants should be selected from states with art guidelines compatible with the discipline-based approach. The states of Connecticut and Michigan were selected. In the following months the state art consultants of Michigan and Connecticut were asked to nominate a number of elementary, middle, and high school art teachers and district art supervisors as well as museum art educators that might be invited to apply to participate in the CDI. From the larger number of applicants, eight carefully chosen persons from Michigan and eight from Connecticut were invited to join the Institute. Also, two high school ceramics teachers from Nebraska and Ohio, states involved in Getty regional institutes, were invited to work on a high school ceramics unit.

Selection of the CDI Site

The city of Boston, with its array of cultural resources, was chosen as the site for a week-long series of orientation and preparation meetings. The Museum of Fine Arts, Boston, was the location for most of the week-long orientation sessions. Within the Boston area were located many resources that the writers might need, including the art museum, libraries, colleges and universities, convenient public transportation, and other resources such as the design studio and museum of contemporary African-American art that were subsequently visited by the CDI group. A convenient and comfortable site for the writing session, Endicott College, was also located in the Boston area.

The Orientation Week

After the selection process, which was conducted by mail and telephone, the participants were invited to spend a week of orientation in the city of Boston during the summer of 1988. Four of the days were spent at the Museum of Fine Arts. One day was spent with each of four art discipline consultants: an internationally recognized artist, an outstanding New York City art critic, a recognized art historian from the Museum of Fine Arts, Boston, and an accomplished aesthetician. A documenter/evaluator experienced in art education curriculum and representatives from the Getty Center, along with the co-directors, completed the roster. One of the highlights of these sessions, which included analysis of the concepts and methods of inquiry exemplified by each of the art professionals, was standing with each consultant in turn before the same work of art. As each discussed the work from their particular professional perspective, it became clearer to the participants how each of the art disciplines contributes unique insights for a broad understanding of the visual arts.

Another purpose for the orientation was to establish common understandings of the discipline-based approach and to raise many of the curriculum issues mentioned above. Mornings and afternoons were spent in lecture/discussion sessions with the discipline consultants. Ample time was available for participants to enjoy the collections on display in the museum and in the nearby Isabella Stewart Gardner Museum. Evenings focused on visits to the Museum of the National Center for Afro-American Artists, the Michael Weymouth Design Studio, optional attendance at museum lectures or concerts, and becoming familiar with other participants. It was an intense experience, all agreed, made even more so by an unanticipated Boston heat wave.

Participants left the orientation week assigned to teams with the charge of selecting themes or topics and gathering resources for units of five to ten lessons that would serve as models for curriculum developers in districts anywhere in the country. The topics were to be intrinsically appealing to teachers and students and intellectually and artistically challenging. Also, they were to be of a sort that allowed for an integrated manner of building lessons, with content drawn in a balanced fashion from all four disciplines. In addition they were to incorporate awareness of the diverse heritage of American students and allow for modification to fit different teaching and learning styles. The accompanying visual images would have to be easily accessible at reasonable cost to future users.

The Curriculum Workshop

Six months later, early in 1989, participants met for two days with the invited curriculum consultant and spent time critiquing sample lessons that they had written for the workshop. During this time curriculum issues emerged and were discussed with the curriculum consultant, who pointed out and analyzed potential problems and possibilities associated with this type of curriculum development undertaking.

Following the workshop, participants returned to their respective homes and professional positions for another six months prior to the writing session. Although the fact that they lived and worked in separate cities and states presented some hurdles, participants corresponded during the ensuing months, agreeing on specific curriculum themes and gathering resource materials for the writing assignment ahead.

The Writing Session

In July 1989, the Institute reassembled at Endicott College, 30 miles north of Boston, for the actual three-week writing session. Participants and support persons were housed according to writing teams in comfortable quarters that included a convenient resource center. Computers were available for word processing and graphic design, as well as a photocopy machine, samples of posters, and a selection of slides, catalogs, journals, magazines, and books that had been brought to Endicott. Brief morning meetings served for announcements, sharing, and clarification of purposes and procedures. The rest of each day was spent in writing, in teams or individually, conferring with the museum educators or the Institute co-directors, or with the curriculum and discipline consultants who were scheduled for two-day visits to Endicott. The Connecticut and Michigan state art consultants also visited to validate the essential relationships between the curriculum units and the respective state art frameworks.

Most of the 18 writers found it useful to begin with an outline to help assure that balanced attention would be given, over the course of the unit, to all of the art disciplines and to an adequate description of the purposes, teaching procedures, learning activities, and evaluation strategies. An example of such a grid, developed by the high school ceramics team for their unit entitled "The Artistic Heritage of Clay," is reproduced on the next page.

By filling a series of such grids with briefly stated intentions, writers could easily ascertain which areas needed greater or lesser emphasis. The aim was not an exact quarterly apportionment of instructional time among the four disciplines, but rather a respectful attention to all of the disciplines as sources for integrated learning over the course of the unit. For example, one lesson might deal primarily with

LESSON OUTLINE

	CONCEPT (OBJECTIVE)	TEACHER WILL	STUDENTS WILL	EVALUATION
Criticism	To learn characteristics of artifacts. To understand the importance of ceramics in the study of historical and cultural development. To appraise the information inherent in an artifact.	Lead class discussion to clarify definitions of culture and artifacts. Ask students to identify qualities of artifacts inherent in everyday ceramic objects. Assign homework to make students aware of ceramics in their personal environment.	Think about the differences between artifacts and art. Speculate as to the qualities a ceramic object from their home might have as an artifact by completing the assigned worksheet.	The worksheet questions may be used to measure the students' comprehension of "art," "artifact," and "culture." Check students' participation in class discussions. Quiz at end of lesson is an option.
Aesthetics	To develop an understanding of the relationship between beauty and function and the artifacts of a culture. To recognize that artifacts reflect the beliefs and values of a culture. To investigate the concepts "art" and "artifact."	Help students define their personal concepts of beauty as it applies to ceramics and other objects from their everyday lives. Explain the various uses of the principles and elements of design as they apply to different cultures' concepts of beauty.	Participate in class or group discourse to formulate a consensus concerning the term "beauty" as it applies to ceramic artifacts. When are artifacts also considered as art?	Assess students' answers on the worksheet. Check their ability to state their personal definitions of concepts. Ask students to write a paragraph defending their categorization of ceramic objects as art or artifact.
History	To learn the important way ceramics help historians to understand cultural development. To learn about methods of dating archaeological sites, and other information that can be gleaned from ceramic artifacts.	Guide discussion about worksheet items. Reinforce knowledge of useful qualities of ceramic artifacts and kinds of information provided by artifacts. Help students gain insights into the personal aspects of a culture through ceramic artifacts.	Answer questions on the worksheet from class discussion. Apply information while examining a personal artifact during homework.	Worksheet and homework answers will identify students' levels of understanding. Class discussion will demonstrate students' abilities to translate knowledge into personal life.
Production	To draw examples of ceramic objects from their surroundings and view them as artifacts of contemporary culture. To identify possible production techniques used to create examples for discussion.	Assign homework. Show sketches made by archaeologists as they study ceramic artifacts. Review construction techniques used to create ceramics.	Draw examples of ceramics from their daily lives. Determine construction techniques possibly used to create selected ceramic objects.	Student drawings and class participation will demonstrate levels of comprehension.

art historical background essential for understanding a concept or developing a skill; another lesson might introduce some of the aesthetics considerations associated with the historical context; and subsequent lessons might build upon these learnings with activities involving art criticism and individual art production. Concepts and activities derived from several of the art disciplines might be integrated in a single lesson and presented at levels appropriate for the abilities of the students. The goal was to write lessons and units that would reflect the broad, balanced view of art associated with DBAE. Also, immediately apparent in the grid was the purpose or goal of each lesson, what teachers and students would do in the classroom, and how student progress would be evaluated.

The participants quickly settled into self-directed routines: outlining, conferring, reading, researching, pondering, questioning, debating, and eventually writing, revising, and rewriting. This collegial, intellectually demanding process was later recognized by many of the CDI participants as one of the highlights of their professional careers. For most art teachers, the opportunity to create with ideas in this way, with ample time for intense intellectual interaction with respected colleagues, is an opportunity that is, unfortunately, very rare. Even when there were differences of opinion, passionately debated, the stimulating nature of the activity was recognized and valued by the writers. Technical assistance with the use of computers was available as needed, peer-reviews were scheduled and attended, and the co-directors were on call to assist at any time. The museum art educators, in addition to contributing to each of the school teams' units, also developed a special curriculum package for museum use. The CDI documenter, who was also a museum educator with considerable curriculum expertise, assisted the writing teams as did the Getty staff member in attendance. The intense efforts over long hours were punctuated with informal activities, planned social events, and weekend breaks.

Editing and Producing the Sampler

All of the eight teams, including the museum education group, presented creditable first drafts of their units at the conclusion of the three-week writing session at Endicott College. During the fall of 1989 the drafts were read and edited by the co-directors. Several were found to be overly ambitious in scale, others needed some reorganization or refinement to make them more generally useful as examples, and still others required more or different visual images or other references for use during the field tests. Considerable time over the autumn months was devoted to addressing these problems, including conference calls with each writing team and the co-directors.

The work of acquiring permissions to publish photographs of the more than 100 artworks designated by the writers was a monumental task involving detailed telephone and written correspondence with 33 art museums, publishers, private collectors, and other agencies. In addition to the black-and-white glossy reproductions used for this publication, it was necessary to acquire, if possible, color reproductions in slide or print form of the artworks designated for each unit so that the field test teachers could use them in their classrooms. Of course, there were instances where reproductions of designated artworks could not be obtained and substitutions had to be made, sometimes requiring rewriting of the lessons.

The original plan for the writers to design their own units proved to be unworkable. The writers had their hands full with curriculum development and had little time to acquire the necessary computer expertise for designing. Each team did, however, work with the computer consultant at Endicott on the tentative designs of their units with the expectation that, to the extent feasible, the designs would be carried out. When the permissions and reproductions had been acquired and the second draft of the lessons completed, the initial lesson of each unit was designed by the computer consultant who had worked with the writers at Endicott College.

Field Tests and Reviews of the Art Units

As part of the curriculum development plan, art teachers at the appropriate grade levels were selected and invited to teach the respective units in their classrooms. They were asked to provide practical critiques of the content, organization, and teachability of the units based on results of the pilot teaching. They were asked to report how children responded to the lessons and activities and to what extent the children enjoyed the experience and learned from it. Each unit was taught to students by at least two teachers who were not members of the writing teams. The unit writers who had classroom teaching assignments also taught their own units to gain information that they might use to revise and improve the lessons.

Field-test teachers, as well as the CDI participants who test-taught the units, made numerous notes and suggestions for revisions and sent this material to the co-directors. The field-testing process provided a great deal of interesting and useful information for the improvement of the units. Teachers who tested the units in their classrooms made suggestions based on students' responses, time restrictions, school schedules, and their own personal points of view and practices as experienced art teachers. One generalization became apparent to the editors as a result of field testing:

teachers will alter and adapt written curriculum materials to suit their particular situations. Even though field-test teachers were asked to try the lessons as they were written, and then to suggest improvements, they often went ahead and made intelligent changes appropriate for their classes. It appears that experienced teachers such as these are not likely to be intimidated or stifled by written curriculum materials.

It was the responsibility of the co-directors to incorporate useful suggestions through revisions of the units. In May 1990, the writers were convened for two days in Saugatuk, Michigan, to approve revisions and make final changes in their units. The conclusion of this phase resulted in the third major draft of the units, which then were sent to several readers selected by the Getty Center and to the four art discipline experts who worked with the writers at Boston and Endicott College. Their suggestions were incorporated for the final draft, which was then edited and designed for publication.

Desktop Publishing of Art Curricula

The *Sampler* was produced as a desktop publication so as to be within the technological and financial means of school districts. The Getty staff and CDI co-directors decided early in the project that the results of the Institute should be produced using a desktop-publishing format that would be within the capability of most school districts. Thus, the results of the work of art teachers would be produced in a form that could be achieved at the local school district level, enhancing the generalizability of this curriculum development process. To this end, *Discipline-Based Art Education: A Curriculum Sampler* was produced using Microsoft Word 4.0 and Aldus Pagemaker 3.01 on a Macintosh IIcx computer. Several Macintosh computers with this software and a laser printer were available to the writers during the Endicott College writing session.

Finally, we wish to share an observation from our own longtime experiences with art education and the uses of written art curricula. It is our view that well-planned written art curricula tend to free teachers and students rather than stifle them, as some suppose. This view was strongly supported during the field testing when we discovered that most of the pilot teachers made changes in the lessons to fit the requirements of their classroom situations as they went along. We believe that this is what good teachers always do. We also observed first-hand the commitment that teachers can make to curriculum units that they have had a hand in developing, that reflect their experience, thinking, and values. This commitment, which often results in improved implementation, is one of the strongest reasons for engaging teachers in making art curricula at the district level.

We are pleased to present the *Discipline-Based Art Education: A Curriculum Sampler* to the field of art education. We do so in behalf of the 18 authors of the sample units and the many others who have contributed to the writing, editing, and production of the *Sampler*.

Michael Day
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Kay Alexander
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Art Touches the People in Our Lives is a unit for primary level children that focuses on themes of human feelings depicted or expressed in works of art. In this unit children make personal connections with works of art that express themes of caring. The children are introduced to basic art concepts, such as *foreground, middle ground, background, abstract,* and *representational,* and to selected elements and principles of art, such as *line, shape, color, space,* and *rhythm.* They study ways that artists use principles to express mood and meaning in works of art, and they learn about artists who have chosen emotional themes for their work. Very young children express their own thoughts and feelings with art materials as they engage in drawing, painting, and three-dimensional construction.

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Introduction

AT THE PRIMARY LEVEL, CHILDREN ARE SENSITIVE TO INTERPERSONAL RELATIONSHIPS WITHIN THEIR FAMILY AND PEER GROUP. Today, family life sometimes encompasses fragmented, extended, and blended family units, and children often must become more self-sufficient to deal with their feelings in terms of these changes. The content of this unit, derived from art history, art production, art criticism, and aesthetics, will help children to address these universal relationships and concerns of society.

Children will extend their abilities to relate to the emotional aspects of their lives as they relate to themes of human feeling in works of art. Their own art products will provide tangible, visible extensions of themselves to share with others.

As children make personal connections with works of art, they will discover that many important issues have been addressed in the arts of other cultures. Because they are more aware of this, they will become more open to new ideas and more receptive to learning about art and artists. They will become better able to interpret meaning and feeling when viewing works of art, and they will extend their visual and creative frames of reference. They will begin to understand that their own art can reflect understanding they have gained through observing and experiencing art.

Designed for primary grades
Focused for Grade 2
(Can be adapted for Grades 1–3)
Time - Approximately 45 minutes per week (one class period)

Lesson One	Everyone Needs to Care
Lesson Two	Everybody Needs Somebody
Lesson Three	Sharing
Lesson Four	Feelings
Lesson Five	Everybody's Birthday

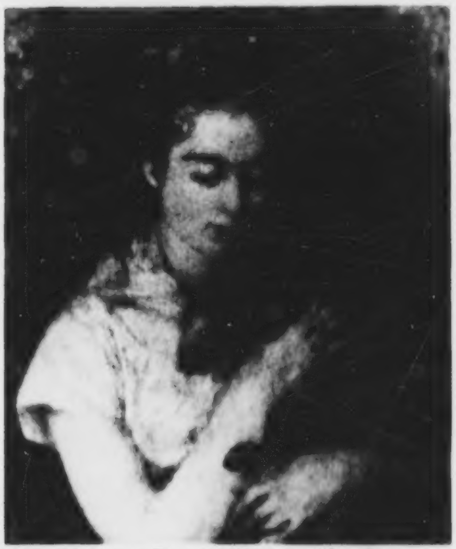
We chose to use this theme because of the social and psychological needs we have seen in our student population in recent years.

Mary Cassatt, *Child in a Straw Hat*, The National Gallery of Art, Washington, D.C.

ART
TOUCHES
The people in our lives

Everyone needs to care

LESSON
1
ONE


Pierre Auguste Renoir, *Woman with a Cat*, The National Gallery of Art, Washington, D.C.

Objectives

The students will:

1. Make connections between their feelings about caring and those feelings expressed by artists in works of art. (**Art History [AH]**)

2. Explain the theme of caring for something as expressed in works of art. (**Art Criticism [AC]**)

3. Create drawings of themselves with something that they care for. (**Art Production [AP]**)

4. Make aesthetic responses to works of art and their own art. (**Aesthetics [AE]**)

Time

1 or 2 class periods

Materials

Pencils, crayons, drawing paper

Art Resources

Kokoschka, Oskar (Austrian, 1886–1980), *Girl with Doll*, The Detroit Institute of Arts.

Renoir, Pierre Auguste (French, 1841–1919), *Woman with a Cat*, The National Gallery of Art, Washington, D.C.

Vasilieff, Nicholas (Russian, 1877–1956), *Woman with White Dog*, The William Benton Museum of Art, Storrs, Connecticut.

If these prints are not available, select your own examples. It is important that you choose artworks that show a person with an object of their caring (i.e., not another person). You might wish to select works from various cultures and times.

Vocabulary

Center of interest: Area of a work of art that attracts a viewer's attention first.

Portrait: A likeness of a person, generally including the face.

Planning and Preparation

To emphasize the theme of caring for something, as expressed in works of art, your students will be discussing their feelings about something special to them.

1. Arrange for the students to bring a picture of their pet, special toy, doll, or a small cherished possession to their next art class. If that is not possible, you might want to set guidelines about bringing items in. But at least prepare children to discuss one belonging that they care about.

2. Decide how you will display your art resources.

3. Read biographical information.

4. Gather art supplies and have them ready.

5. As a teacher, you could consider bringing in something of your own to share, such as an heirloom, etc.

Instructional Strategies and Motivation

This art lesson focuses on providing a connection for the students between their own feelings for something and similar feelings that can be found expressed in works of art. You will be asking questions to help students articulate those connections. These questions might result in discussion of basic art issues, such as how a painting can express an emotion.

Because your students may have their cherished possessions or photographs with them, they will be stimulated and will respond enthusiastically! Take advantage of this and keep the discussion balanced between how they feel about their own things and what is depicted in the artworks.

Don't spend too long on one thing. Your goal is to have their personal experiences relate to an aesthetic response. The drawing activity at the end of the lesson may not necessarily be a finished piece of artwork, but will reinforce what they have expressed about caring feelings and their observations of the artworks.

We are hoping that an aesthetics discussion will take place here.

Instruction

1. If students have brought in their photos and items, ask them to keep them and be ready to share.

2. You should initiate discussion by sharing your cherished item first. You can ask your students the following:

What is your special something? (Show your picture or object.)

How long have you had it? Why is it special to you? (Choose a few students to respond to the same questions.)

Once people make a personal connection to a work of art, they are more open to new ideas about art.

Depending on the time allotment and class size, you may want to change your questions to allow many students to respond together. For example: *How many of you are sharing a toy with us today? How many of you are sharing a picture with us today?*

Find common threads of feelings in the children's responses. All feelings are valid for the discussion. Ask: *How would you show in a picture that you cared for something?*

3. Introduce the works of art. Tell the students the title of the artwork and give biographical information, such as the artist's name, where the artist

lived, and when the artwork was created. Tell the students that the artworks are *portraits* and define that term.

4. Ask students to describe what they see in the artworks:

Who do you see? What else is in the art-work? What stands out most in the picture? (centers of interest) *Why does it stand out?* (larger, brighter, more colorful)

5. Ask your students to respond to the expressive content of the artworks and compare that expression with their own experience. For example: *Which artwork looks most like how you feel about your special something? How does the artwork make you feel that way?*

Teachers will integrate art history content with discussion of artworks.

It is possible to reverse the sequence: Begin with the drawing activity, and then look at the reproductions to see how others have shown people with beloved objects.

Nicholas Vasilieff, *Woman with White Dog*. The William Benton Museum of Art, Storrs, Connecticut.

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Production Activity
(about 20 minutes)
To give students an opportunity to visualize what they have learned, have students create a drawing of themselves caring about their special something. They may color their drawings.

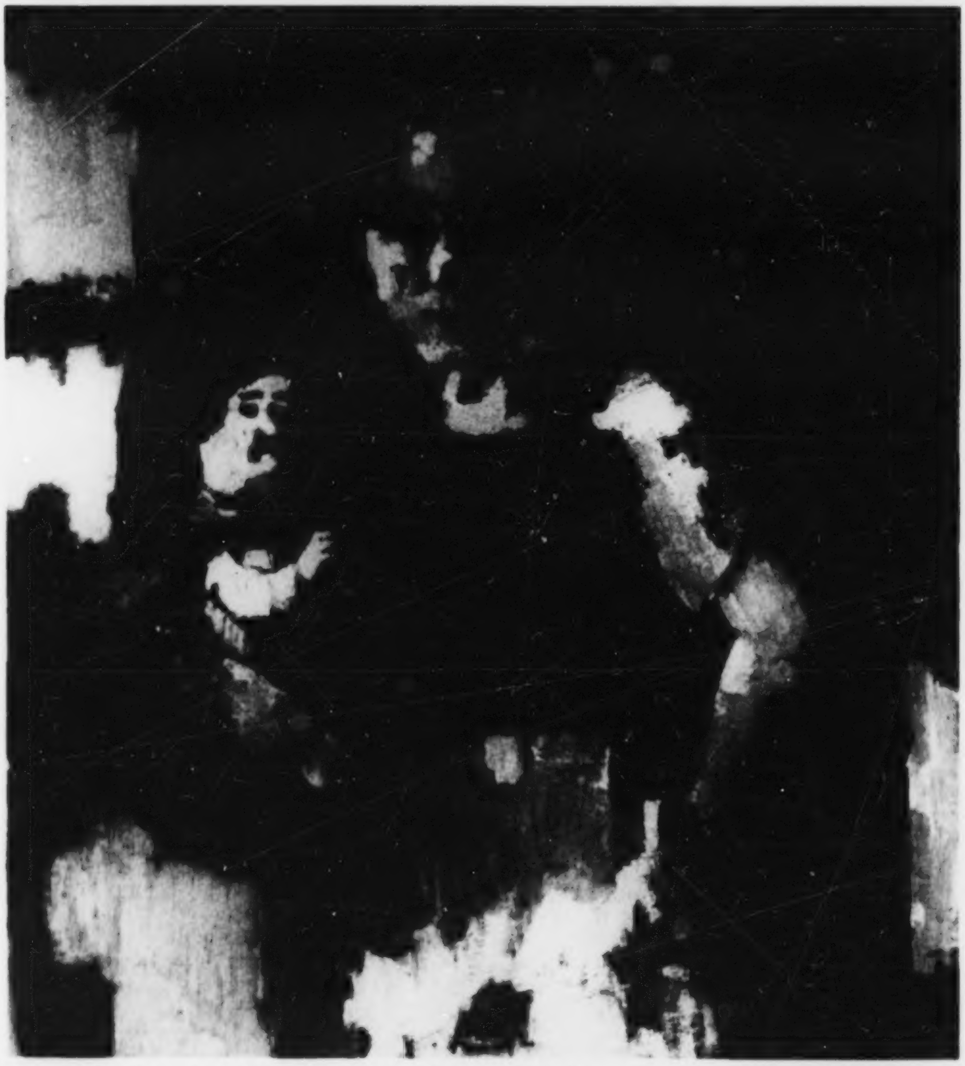
Note: *Refresh your memory with the outlines at the end of the lesson and tell students about the artists in your own words.*

Evaluation

1. Were the students able to recognize the theme of caring for something as exemplified in works of art? (Possible assessment methods: class discussion, small-group discussion, interviews with individual students, observation of each student's drawing.)

2. Were the students able to verbalize connections with their feelings and those expressed in works of art? (Possible methods: see #1.)

3. Were students able to visualize the theme of caring as they saw artists do? (Observe students' drawings.)



Oskar Kokoschka, *Girl with Doll*, The Detroit Institute of Arts.

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4. Were students able to recognize and identify particular works of art? (Possible methods: see #1, and simple checksheet response from each child. Show prints or slides and have students check correct responses.)

5. Were the students able to understand and correctly use the vocabulary words? (Possible methods: see #1. Ask classroom teachers to place words in spelling lists, and ask students to write or speak a sentence using the words.)

6. Did each student create a drawing of themselves with something they care for? (Possible methods: Examine each student's drawing and discuss it with the students.)

Related Activities

1. Students could write a few sentences about their own drawings to reinforce objectives further.

2. Students could draw a picture of their special something, cut it out, and pin it to their clothing to express their feelings and make the connections between themselves and the object.

We expect that art teachers will have access to more detailed art historical content and will integrate it as they see fit.

3. Teachers might select one of many excellent filmstrips or videos to provide students with a more personal and engaging experience with an artist whose works are used in this lesson.

Biographical Information

Kokoschka, Oskar (Austrian, 1886–1980).

- Born in Bohemia.
- Expelled from art school in Vienna for doing things his own way. He expressed ideas with great passion and emotion.
- Worked as designer and illustrator.
- Painted a series of portraits of actors, writers, and animals.

Renoir, Pierre Auguste (French, 1841–1919).

- Central figure of the impressionist movement in France.
- Began his career by painting porcelain plates, fans, and window blinds.
- Influenced by Claude Monet, Alfred Sisley, and Paul Cézanne.
- Painted with characteristic touches of broken color.
- Preferred figure painting to landscapes (created portraits and scenes of social life).
- His paintings depict women as gentle, caring, and tender.

Vasilieff, Nicholas (Russian, 1877–1956).

- Studied and taught at the best art school in Moscow.
- Influenced by Russian folk art and futurism.
- Came to the United States when he was 36 years old.
- Painted the *Woman with White Dog*, from memory (he saw the dog on the porch and nicknamed her the "Holy Terror").

Additional Resource Prints for Lesson One

Cassatt, Mary (American, 1845–1926), *Woman with Dog*, Corcoran Gallery, Washington, D.C.

Chagall, Marc (Russian, 1887–1985), *I and the Village*, The Museum of Modern Art, New York.

Goya, Francisco (Spanish, 1746–1828), *Don Manuel Osorio*, Metropolitan Museum, New York.

Vigée-Lebrun, Elisabeth (French, 1755–1842), *Portrait of Mme. d'Espineuil*, National Museum of Women in the Arts, Washington, D.C.

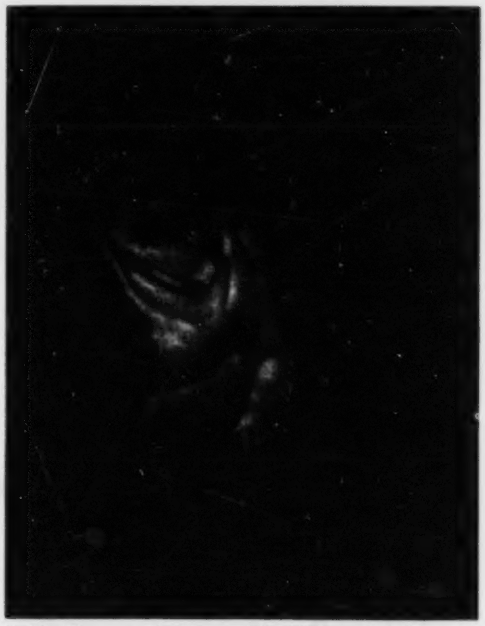
Everybody needs somebody

LESSON 2 TWO

Objectives

The students will:

1. Explore the theme of two people in a caring relationship as visualized in works of art. **(AE, AH)**
2. Observe the effects of line, shape, color, and space in works of art. **(AC, AH)**
3. Use line, shape, color, and space to depict two people for whom they care. **(AP)**
4. Use visual art elements to create mood and express emotion in a pastel drawing. **(AP)**
5. Recall historical content mentioned in the lesson. **(AH)**



Pablo Picasso, *The Lovers*, The National Gallery of Art, Washington, D.C.

Time

2 class periods

Materials

Light-colored construction paper, pastels, kneaded erasers, thin and thick brown markers (optional), paper-blending stumps

Art Resources

Reproductions showing a caring relationship among two or more figures. For example:

Cassatt, Mary (American, 1840–1926), *Sleepy Baby*, Dallas Museum of Art.
de Hooch, Pieter (Dutch, 1629–1684), *Mother Nursing Her Child*, The Detroit Institute of Arts.
Picasso, Pablo (Spanish, 1881–1973), *The Lovers*, The National Gallery of Art, Washington, D.C.
Tanner, Henry O. (American, 1839–1937), *Banjo Lesson*, Hampton University Museum, Hampton, Virginia.

The vocabulary words are for the teacher to use consistently in the lesson, thus expanding children's vocabulary indirectly and naturally.

If you cannot locate these images, use others that exemplify this lesson's topic: people in a caring relationship.

Vocabulary

Line: A mark that defines the contour of a shape; linear aspect of a work of art.

Shape: A flat, two-dimensional form defined by its outline.

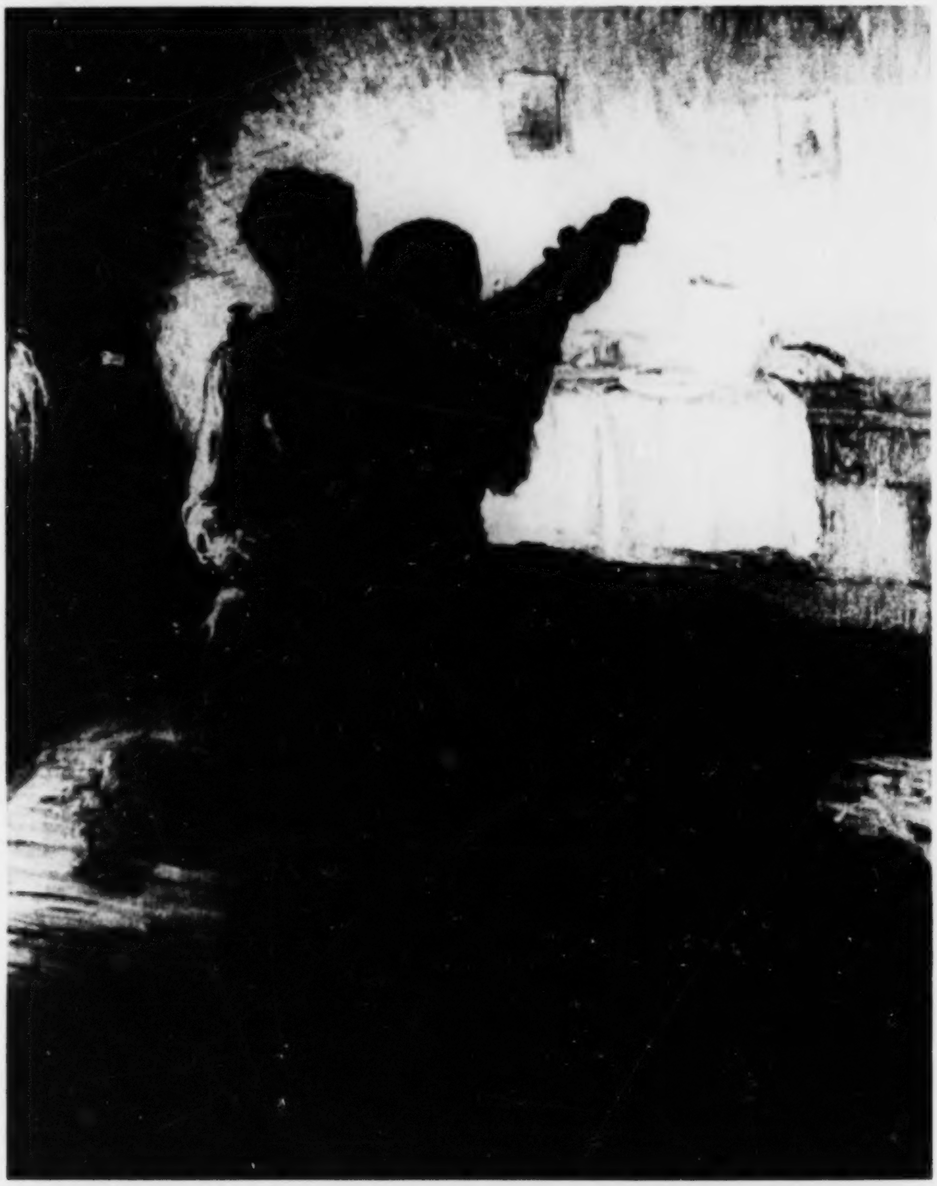
Color: Derived from reflected light; all of its hues.

Space: Referring to the emptiness or area between, around, above, below, or within objects.

Contour lines: Lines creating boundaries that separate one area from another; the definition of edges and surface ridges of objects and figures.

Planning and Preparation

1. Decide how you will display your art resources.



Henry O. Tanner, *The Banjo Lesson*, Hampton University Museum, Hampton, Virginia.

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2. Read biographical information.

3. Gather art supplies and have them ready.

Instructional Strategies and Motivation
The artworks in this lesson show images of two caring people. This theme is universal and has been depicted by artists in many cultures throughout history. Try to choose art resources that reflect this theme. Students will then begin to understand that art reflects society and that some values, such as love, trust, and caring, are constant.

Instruction
1. Begin the art lesson by telling students that the artworks they are looking at today are about two people who care for each other. Ask the students: *Who are some of the people in your life for whom you care? Who are some of the people in your life who take care of you?*

Introduce the works of art to the students and give them biographical information, such as the artist's name, the title of the artwork, when the artwork was created, and where the artwork was created. Discuss the caring relationships developed in the artworks. Ask: *How did the artists show caring?*

2. Refer to the artwork to have students find and describe these elements: line, shape, color, and space. Ask the students: *What kinds of lines do you see?* (straight, curved, thick, thin, jagged, vertical, horizontal, broken) Discuss how the elements are used by the artists to create emotional effects.

When a student responds, have him or her point to the line, such as along the edge of an arm. Tell students that some lines are contour lines and they define the edges of objects and figures. Ask the students: *What kinds of shapes do you see?* (circles, rectangles, triangles, squares, ovals) *What kinds of colors do you see?* (bright, soft, dark, strong) *Are they warm colors?* (reds, oranges, yellows) *Are they cool colors?* (blues, greens) *What kinds of space do you see? Do the people fill up the space or is there a lot of space in-between or around?* Discuss how different lines, colors, etc. are used to establish moods and feelings.

Due to family unit changes (i.e., mother working, divorce, etc.), the prime care giver is not always "Mom." It could be "Dad," neighbor, friend, grandparent, day care.

Production Activity
1. Tell students that their art production activity will be to create an original drawing of themselves and someone for whom they care or two other people for whom they have affection. Tell students that we want to portray a sense of caring by use of visual elements that we discussed in the works of art.

Note: *Avoid stereotypes. Suggest a rule that hearts are not allowed, and ask children to offer more imaginative ways of expressing themselves.*

2. Suggest that students start with a pencil drawing outlining the two people. Fill in the drawing with pastels, blending to make colors very soft, and adding more pastel to darken or brighten. Demonstrate on paper how to blend with pastels, rubbing the pastels together with

your finger, a tissue, or a paper stump. Tell students they can add pastel around the figures too.

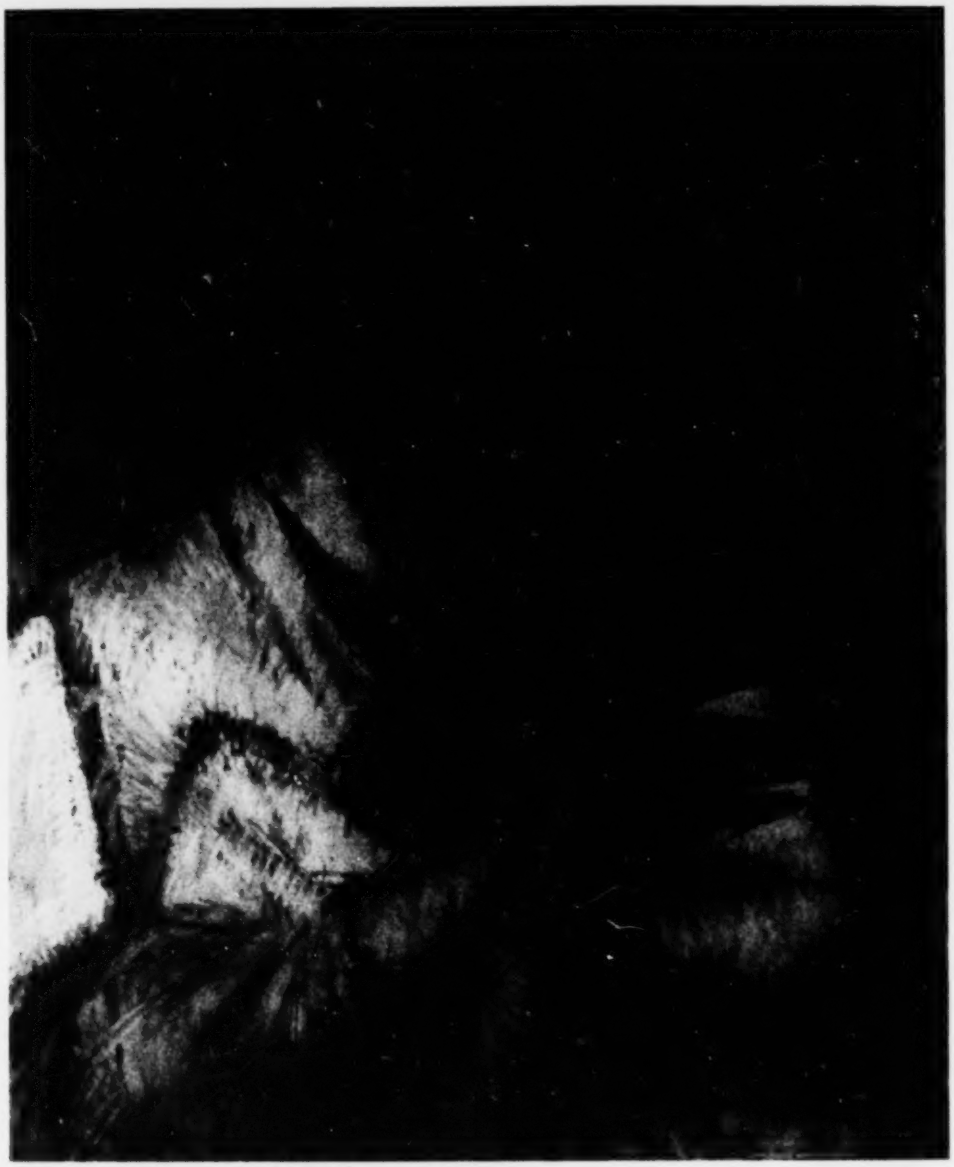
3. Optional: After color has been applied, direct students to draw over their pencil drawings with brown Magic Marker, defining the edges to create the contour lines.

Allow students additional time to complete their work, possibly planning another entire period in order to include evaluation.

Evaluation

1. Were students able to recognize caring relationships as portrayed in works of art? (Possible assessment methods: large- and-small-group discussions of artworks)

2. Were students able to identify line, shape, color, and space in works of art? Were they able to relate these elements to the artists' expressions of



Mary Cassatt, *Sleepy Baby*, Dallas Museum of Art.

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mood and feeling? (Possible methods: group discussions, individual interviews, simple worksheets based on artworks)

3. Were students able to recognize specific artworks and discuss the themes they portray? (Possible methods: simple identification quiz, discussion, interview)

4. Were students able to use pastels and markers as instructed to portray a caring feeling between two people? (Possible methods: analysis of children's art production)

5. Were students able to recall art historical content emphasized in the lesson? (Possible methods: writing assignments, simple response quiz, identification of artworks and artists, discussion)

Related Activities

1. The medium of watercolor could be substituted for pastels because of its soft quality when used as a wash.

2. This lesson could be done near a holiday so that a child might bring home his or her artwork as a present.

Biographical Information

Cassatt, Mary (American, 1854–1926).
- Born in Pittsburgh, Pennsylvania.
- Daughter of a very wealthy family.
- Spent her childhood in Europe.
- Came back to America and studied at the Pennsylvania Academy of Art until she was 23.
- Went back to Europe, met Degas.
- One of two women and the only American to show with impressionists.
- Subject matter was pastimes for women in the nineteenth century and scenes that reflected the life around her.
- Strongly influenced by Japanese prints.
- Awarded the French Legion of Honor in 1914.

Picasso, Pablo (Spanish, 1881–1972).
- Certain world situations affected him strongly and shaped his work.
- Several artistic periods in his life. Two early ones were the blue period—painted the poor and miserable, and he was very sad; and the rose period—began to paint more cheerfully. His subjects at this time were clowns, harlequins, and strolling musicians.
- Became interested in cubism at a time when the world was making many scientific advances (1907–1914).
- Blitz bombings of civilians in the Spanish Civil War resulted in his very famous painting *Guernica*.
- Continued to work in all media with an abundance of energy that seemed inexhaustible throughout his life.
- Painted until he died at the age of 91.

Tanner, Henry O. (American, 1859–1937).
- Born in Pittsburgh, Pennsylvania.
- Son of a bishop of the African Methodist Church.
- Became interested in painting at age 13.
- Early works included landscape paintings and small sculptures of the animals in the Philadelphia Zoo.
- Studied at the Pennsylvania Academy of Fine Arts.
- Studied and worked with the artist Thomas Eakins, who painted a portrait of Tanner.
- Revered as early painter of the black American experience.

Additional Resource Prints for Lesson Two

Eyck, Jan van (Flemish, c. 1395–1441), *Wedding Portrait*, National Gallery, London.

Ghirlandaio, Domenico (1449–1494), *An Old Man and His Grandson*, Louvre, Paris.

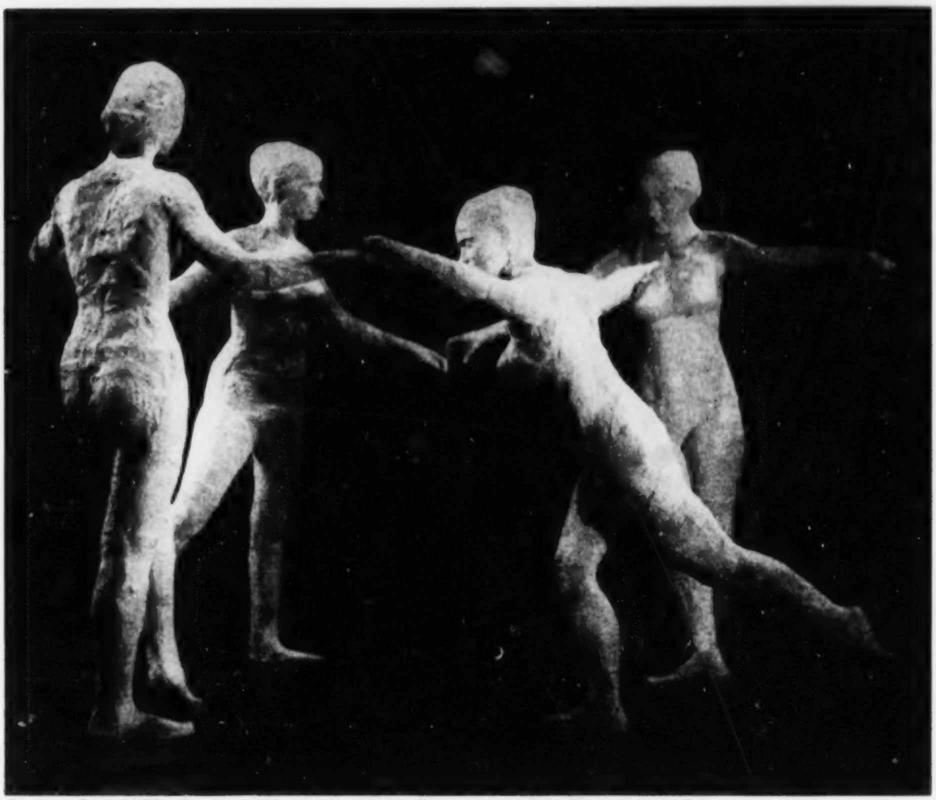
Morisot, Berthe (French, 1841–1895), *The Cradle*, Louvre, Paris.

Peale, Rembrandt (American, 1778–1860), *Captain Paul Ambrose Oliver and His Daughter Mary*, The William Benton Museum of Art, Storrs, Connecticut.

Balance and emphasis upon goals will vary according to each teacher's instructional priorities.

Sharing

LESSON 3 THREE



George Segal, *The Dancers*, The National Gallery of Art, Washington, D.C.

The prime function of art is to make the felt tensions of life . . . stand still to be looked at." Susanne Langer (1967, vol. 1, p. 115).

Objectives

The students will:

1. Explore the theme of sharing among friends as depicted in the world of art. **(AE, AH)**
2. Review the use of line, shape, color, and space in works of art. **(AC, AH)**
3. Understand the difference between foreground, middle ground, and background. **(AC)**
4. Work in small groups to create a cooperative art project. **(AP)**
5. Use two- and three-dimensional materials to create a work of art that demonstrates an understanding of space. **(AP)**

6. Demonstrate the use of overlapping in their artwork. (**AE, AP**)

Time

2 class periods

Materials

White and colored construction paper, crayons, Magic Markers, scissors, glue, various sizes of Styrofoam sheets 1" thick, toothpicks, Popsicle sticks

Art Resources

Reproductions showing figures and foreground, middle ground, and background imagery. For example:

Okyo, Maruyama (Japanese, 1733–1795), detail of handscroll, *Entertainments of the Four Seasons in Kyoto*, The Detroit Institute of Arts.

Segal, George (American, sculptor, 1924–present), *The Dancers*, The National Gallery of Art, Washington, D.C.

Unknown artist (American, nineteenth century) *The Quilting Party*, Abby Aldrich Rockefeller Folk Art Center, Williamsburg, VA. (Quiltmaking was a popular and useful craft in the nineteenth century, resulting in many original designs and variations.)

Vocabulary

Two dimensional: In art, having its elements organized in terms of a flat surface having length and width only.

Foreground: Part of the picture plane that appears closest to the viewer.

Middle ground: Area in a picture between foreground and background.

Background: Part of the picture plane that seems farthest from the viewer.

Overlap: To cover over something; to create layers.

Other ideas for materials are in the extensions section. Substitute images as necessary, keeping in mind the concept "sharing among friends."

Planning and Preparation

1. Decide how you will display your art resources.
2. Read biographical information.
3. Gather your art supplies and have them ready.
4. Plan where you will store partially completed artworks until the second art period.
5. Plan evaluation strategy.

Instructional Strategies and Motivations

There are many dynamics that may occur in your class when students participate in small-group projects. Consider how your students will select their partner or partners. You may leave the decision to them, keep them in their usual cooperative learning groups, or initiate a procedure such as counting off. Plan ways to bring a child who may be left out into the group. Some students may tend to dominate, and you'll need to bring quieter children into the decision-making process.

Suggest ways to divide the labor when making the artwork, for example, each student will make one figure and part of the environment. To reinforce the terms *foreground*, *middle ground*, and *background*, have the students assume those positions.

When answering questions about the meaning of artworks, not all students will have the same responses.

Instruction

1. Introduce students to the works of art used for this lesson. Give some biographical information. Note and discuss differences in the Japanese art. Ask: *How can you tell this came from another culture?*

2. Tell your students that the artwork is about sharing situations among friends. Ask your students about the meaning of the artwork: *Does the artist seem interested in expressing a feeling or emotion? What words do you think would describe the meaning of the artwork?* (love, excitement, courage, adventure, sadness, fun, etc.).

3. Ask students to describe how the artist used foreground, middle ground, and background in different ways to create space. Talk about space that goes up, down, around, and in-between. You could have students hold hands like the figures in Segal's *The Dancers*. This is one way the students could physically show variations of space.

4. Help children to choose their partners.

5. Guide students to pick their theme for the joint project (things they might like to do together, such as a picnic, ice skating, going on a trip, playing games, etc.). Ask them: *What would you like to do together?*

Production Activity: A 3-D Picture

1. Gather students around materials to begin demonstration. Tell students that they will be creating in their groups a scene on the theme of "sharing," showing foreground, middle ground, and background.

Help them find aesthetic reasons for the decisions they will make as a group: *What sorts of things should be included? How will they show the idea of sharing?* etc.

2. Cut out an image of a tree, animal, figure, chair, etc., and attach it to a popsicle stick or toothpick. Stand it up by pushing it into the Styrofoam.

3. Give students ideas about how much to include in their picture. Each person in each group should contribute a figure to show "sharing" and other imagery required to create the scene.

4. Give students ideas about placement of the things they want to put in their picture. Talk about the effect of overlapping images.

5. Help students decide when they have included enough images in their pictures.

Evaluation

1. Were the students able to understand and verbalize the theme of "sharing" depicted by works of art? Were they able to interpret meaning and feeling related to the theme? (Possible evaluation methods: class discussion, small-group discussion, simple response sheet using "polar pairs" of opposite words, such as "exciting - dull" or "happy - sad")

2. Was there evidence that students understand ways artists use spatial relationships, such as overlap, foreground, middle ground, and background? (Possible methods: observation of production activity, discussion of artworks)

3. Were students able to recognize and discuss characteristics of the Japanese artwork? (Possible method: Ask students to pick out a Japanese artwork from an array, possibly using postcards of artworks)

4. Were students able to work cooperatively in small groups?

Related Activities

1. Class could do another project where each group's part, when combined, would create a larger theme (such as a circus, a train, a village, or sight-seeing on a trip).

2. Children could depict a well-known story or fairy tale in their group project and change the ending of the story to reflect the idea of "sharing."

3. Peer evaluation would be appropriate, encouraging each group to share with the other groups.

4. Variations of materials: Styrofoam packing sheet, regular cardboard, or a box could be used as a base to make objects stand; a tab could be attached to each.

5. Ask the class to collect pictures of artworks from many cultures and sources that depict the theme of "sharing." Place the pictures on the display board and discuss as the display grows. Find as many different cultures as you can.

Biographical Information

Okyo, Maruyama (Japanese, 1733–1795).

•Master of realist school of painting in eighteenth-century Japan.

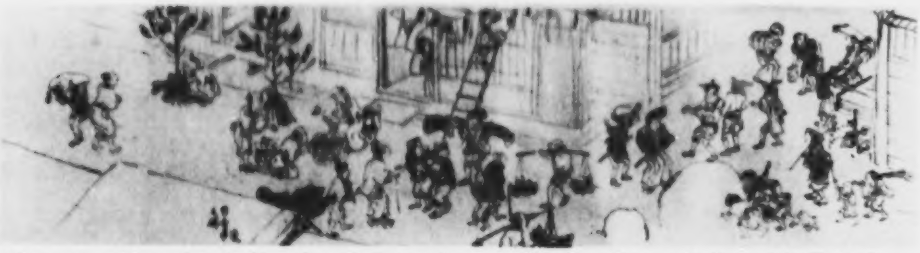
•An aristocrat and calligrapher reknowned in Kyoto. (Note: The scroll used as a reference in this lesson is believed to be a preliminary study for a set of two scrolls of identical subjects painted with colors and ink on silk in the Tokugawa Art Museum, Nagoya, Japan.)

Segal, George (American, 1924–present).

•Concerned with everyday themes.

•Creates his sculpture by wrapping real people in plaster-imbedded gauze bandages and reassembling the pieces after they are cut off. The sculptures are then combined with real and ordinary objects to create scenes of people doing ordinary activities (the bus, theater, and gas stations are all backgrounds for his sculptures).

•Often associated with pop art.



Maruyama Okyo, detail of handscroll, *Entertainments of the Four Seasons in Kyoto*, The Detroit Institute of Arts.

Feelings

LESSON 4 FOUR

Wassily Kandinsky, *Sketch for Painting with White Border*. The Phillips Collection, Washington, D.C.

> *"The only adequate symbolic projection of our insights into feeling . . . is artistic expression."* Susanne Langer (1967, vol. 1., p. 103).

Objectives

The students will:

1. Recognize the difference between representational and abstract art. **(AC, AH, AE)**

2. Observe that abstract art can express feelings. **(AC, AH, AE)**

3. Analyze works of art identifying rhythm as movement created by repetition. **(AC)**

4. Create an abstract painting about a personal feeling. **(AP)**

Time

1 or 2 class periods

Materials

Paper, tempera paint, brushes, cardboard scrapers, string, sponges, egg cartons, paper cups or small glass jars to dispense paint

Art Resources

Reproductions of representational and abstracted subjects. For example:

Kandinsky, Wassily (Russian, 1866–1944), *Sketch for Painting with White Border*, Phillips Collection, Washington, D.C.

Marc, Franz (German, 1880–1916), *Deer in the Forest*, Phillips Collection, Washington, D.C.

Picasso, Pablo (Spanish, 1881–1973), *The Tragedy*, The National Gallery of Art, Washington, D.C.

These resources were chosen because they show a progression. Use additional abstract paintings as needed to clarify the concept.

Vocabulary

Representational: As opposed to abstract, the portrayal of an object in recognizable form.

Abstract: Artworks that stress the importance of elements and principles of design, rather than subject matter. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them.

Rhythm: A principle of design that indicates a type of movement in an artwork or design, often by repeated shapes, lines, colors.

Planning and Preparation

1. Decide how you will display your art resources.

2. Read biographical information.

3. Gather art supplies and have them ready.

4. Plan the logistics of the art production demonstration.

5. Plan evaluation methods.

Instructional Strategies and Motivation

The concept of an artwork being abstract is one that may be new and a little more difficult for your students to understand. Rely on the knowledge your students have acquired about the elements of design to help you teach this lesson. The examples selected for this lesson were chosen deliberately so that your students can progress gradually from artwork that is representational to artwork that is abstract. During the art activity, there may be voluntary discussion among students about the feelings represented in the painting. There may also be some students who keep their feelings private. Since we are looking for a connection between art and a personal experience, which may not always be something one wants to share, this is also a valid response.

Instruction

1. Introduce the works of art selected for this lesson with appropriate identification.

Students are learning to use art criticism with confidence now, since they are recalling what was covered in lesson two.

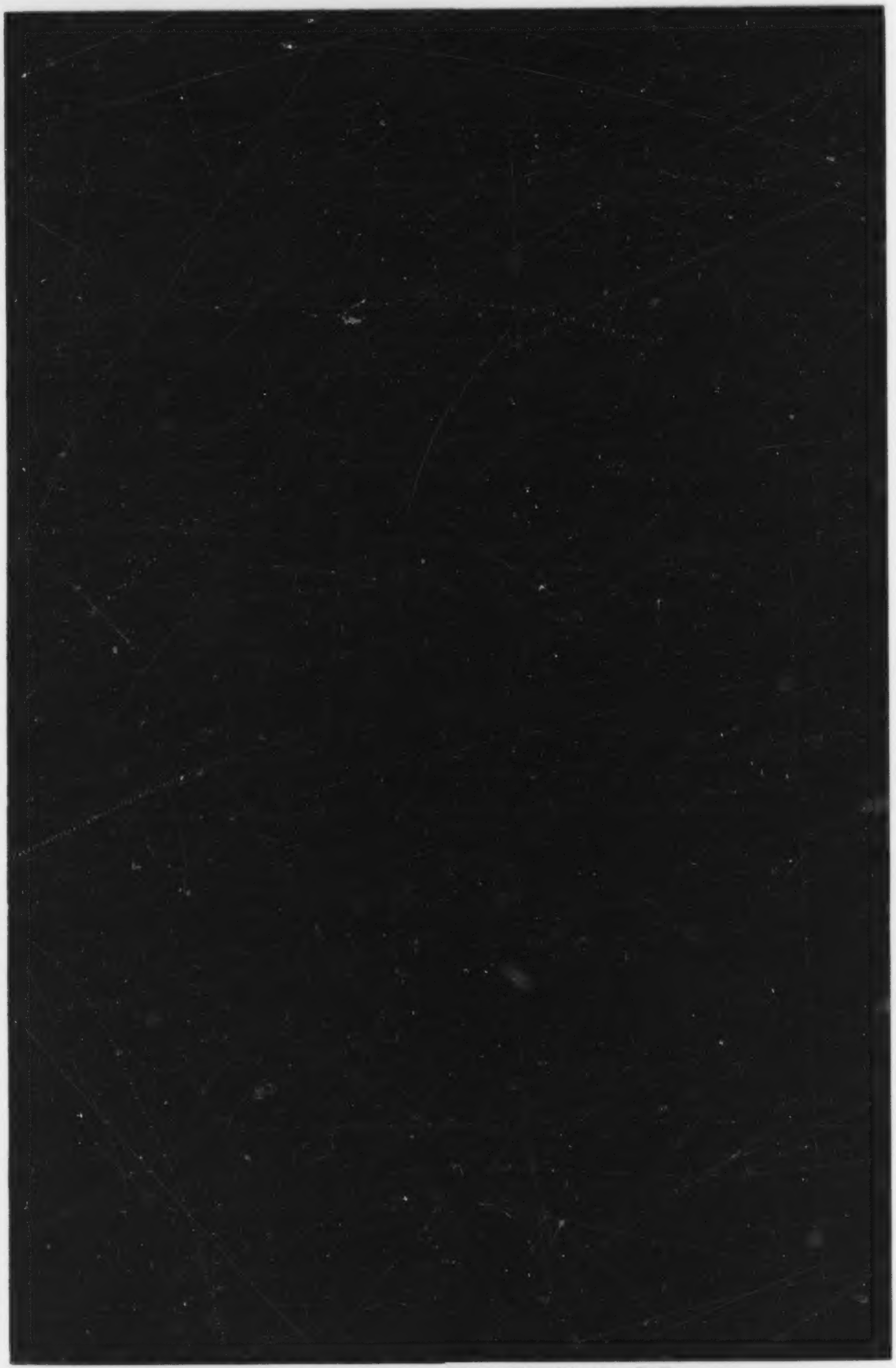
2. Explain that some of the works of art are abstract and tell your students the meaning of abstract. Ask: *Who can tell me which of the artworks are abstract? Which are not?*

3. Tell students that abstract works of art can make us feel a certain way too. Artists do this through their use of line, shape, color, and space.

4. Ask your students: *What kinds of lines do you see? Do you see those lines repeated in the artworks? What kinds of shapes do you see? Are the shapes repeated in the artwork? What colors do you see? Which colors are repeated the most?* Rhythm is created in art by repetition. Playing some background music during art production may create a good environment in your classroom for this lesson. Young children can be very rhythmical, and music may help suggest ideas for their own abstract images. Ask the music teacher in your school for some input.

5. Ask your students: *What feelings do you think the artist was trying to convey by repeating certain lines, shapes, and colors?* List these feelings on the board. Make a list of other feelings by brainstorming with the class.

This is a question that will evoke an aesthetic response.



Pablo Picasso, *The Tragedy*, The National Gallery of Art, Washington, D.C.

Activity

1. Tell students that the art-production activity is to create a painting that represents any feeling that they choose. They may use any colors that they decide are appropriate and make available a variety of tools with which to paint. Remind the students to keep their

painting abstract and apply the principle of rhythm through repetition in their work.

2. You can demonstrate some of the following procedures:

- Repeat the same lines with a brush.
- Repeat the same lines by printing the end of a cardboard rectangle dipped in paint.
- Cut notches in the rectangle and drag paint across the paper.
- Dip string in paint and drop it on paper to make a flowing, curved line.
- Paint shapes with a brush, fill in with color.
- Sponge shapes, fill in with color or layer colors.
- Cut a jagged line across a piece of construction paper, stencil with a wide flat brush or sponge; repeat the stencil to overlap the stencil.

When you see your students using the demonstrated techniques, direct students' attention to that procedure to reinforce instruction.

Evaluation

1. Were the students able to verbalize what the term *abstract* means? Were they able to recognize degrees of abstraction in artworks? (Possible evaluation methods: discussions, interviews, observation of student production. Make an array of [numbered] artworks with clear distinctions between representational and abstract. Ask students to list the numbers of the abstract works. The teacher can control the difficulty of this task.)

2. Did the students depict a personal feeling in their art production? (Possible methods: Observe intensity of involvement while painting; discuss work with each student.)

3. Were students able to show rhythm created by repetition in their paintings? (observation of student art products)

Related Activities

1. You might want to have children practice choosing abstract works of art from representational pieces by playing an identification game using museum postcards.

2. This lesson would also be interesting as a collage using a variety of sensory and tactile materials.

3. You might wish to develop a representational-abstract continuum on a display board. Place a few very representational artworks on one side, a few more abstract works across the middle, and some very abstract works on the other side. Ask students to bring in pictures of artworks from magazines or use a selection of museum postcards. Individually or as a group, students can place the artworks on the continuum and discuss how appropriate the placement is. The pictures can be moved and discussed from time to time.

Biographical Information

Kandinsky, Wassily (Russian, 1866–1944).

- The first abstract painter (the first artist to abandon the representation of objects in painting).
- Lawyer and political economist before he became a painter.
- With Paul Klee, Auguste Macke, and Franz Marc, helped found the Blaue Reiter group.
- His abstracts were characterized by brilliant color, swirling movement, and the forcefulness of expressionism. He later changed to a more precise, geometric art with quieter color.
- Became a professor at the Bauhaus.

Marc, Franz (German, 1880–1916).

- Father was an artist.
- Impressed with the work of Henri Rousseau and later Vincent van Gogh, Auguste Macke, and Kandinsky.
- Liked to paint the spiritual side of nature.
- About *Deer in the Forest I,* Marc said, "Animals with their pure sense of life awakened all that is good in me" (Shorewood Reference Guide, p. 40).

Picasso, Pablo — See biographical reference list for Lesson Two.

Additional Resource Prints for Lesson Four

Bailly, Alice (Swiss, 1872–1938), *Self Portrait,* National Museum of Women in the Arts, Washington, D.C.

Frankenthaler, Helen (American, 1928–present), *Blue Atmosphere,* collection of artist (Shorewood Print).

Hopper, Edward (American, 1882–1967), *Cape Cod Evening 1939,* The National Gallery of Art, Washington, D.C.

Miró, Joan (Spanish, 1893–1983), *Portrait No. 1,* Baltimore Museum of Art (Shorewood Print).

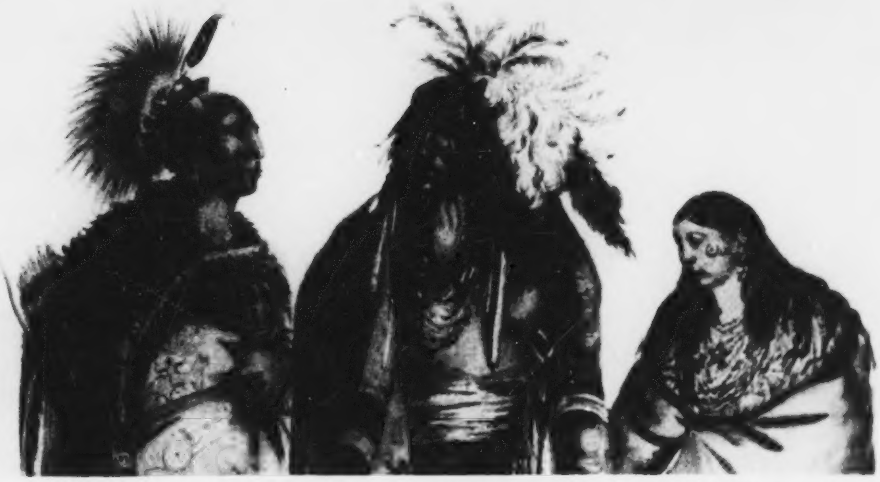
Munch, Edvard (Norwegian, 1863–1944), *The Scream,* National Museum, Oslo.

Whistler, James McNeill (American, 1834–1903), *Nocturne in Black and Gold: The Falling Rocket,* The Detroit Institute of Arts.

Franz Marc, *Deer in the Forest I,* The Phillips Collection, Washington, D.C.

Everybody's birthday

LESSON 5 FIVE



George Catlin, *Three North American Indians* (detail), Brigham Young University Museum of Fine Arts, Provo, Utah.

Introduction

Everybody, in every time and place, has a birthday. In this lesson we will celebrate everyone's birthday together.

Objectives

The students will:

1. Recall the variety of feelings expressed in works of art. **(AH, AE)**
2. Demonstrate his or her comprehension of design elements and principles used in this unit. **(AC, AP)**
3. Create a sculpture of a party hat using three-dimensional paper techniques. **(AP)**
4. Understand the difference between two dimensional and three dimensional. **(AC)**

Time

1 or 2 class periods

In your last class students painted a "feeling" (two-dimensional) and in this class students will create a sculpture about a feeling (celebration).

It would be helpful to have art history resources used in this unit displayed for reinforcement of theme.

Materials
Small paper plates, hole punch, yarn, masking tape, construction paper, crayons, markers, glue, scissors. You could also have the following available: tissue paper, crepe paper, wall paper, glitter.

Art Resources
Reproductions showing people wearing decorative hats. For example:

Catlin, George (1796–1872), *Three North American Indians*, Brigham Young University Museum of Fine Arts, Provo, Utah.

Elisofon, Eliot (photograph), *Woman on Market Trip*, Yoruba, Nigeria, Elisofon Archives, National Museum of African Art, Washington, D.C.

Weyden, Rogier van der (1399/1400- 64), *Portrait of a Lady*, The National Gallery of Art, Washington, D.C.

Vocabulary
Sculpture: A three-dimensional work of art.

Three dimensional: In art, having the dimension of depth as well as width and length.

Planning and Preparation
1. Decorate your classroom in a way that alerts children to anticipate something unusual is going to happen. Ideas: crepe paper streamers, balloons, etc. Paper, balloons, and party horns would be fine.

2. Gather art supplies and have them ready.

3. Prepunch holes on small paper plates (through masking tape to reinforce) and tie yarn so children can wear the hats at the end of the lesson.

4. It would be helpful to have a variety of widths and lengths of colored paper strips available, as well as your box of colored scrap paper for unusual shapes, to be included with other supplies.

5. It would be helpful to do a labeled poster showing paper sculpture possibilities.

6. Plan unit evaluation.

Instructional Strategies and Motivation
Have the students recall all the ways they have explored the theme of caring in this unit. Make connections about artists and feelings that are mentioned and discussed. Show a picture or a work of art with a hat. Explain that the picture is two dimensional. Show a real hat (any hat) to reinforce the understanding of *three dimensional*. Look at art resources.

Instruction
1. Arrange art resources so comparisons can be easily made among hats or head coverings. Try to find resources from various cultures with unusual head coverings to stimulate children's imaginations and provide alternative ideas. See, for example, the Yoruba (Nigeria) woman balancing baskets and gourds on her head, Catlin's depiction of Native Americans with various headdresses, and van der Weyden's

portrait of a fifteenth-century woman with a head covering.

2. Using the art resources, discuss the range of different types of hats and head coverings (photographs of hats are easy to come by, and a collection of hats can be displayed in the room). Explain that hats are created and that some (that are especially creative and carefully made) can be considered works of art.

3. Head coverings and hats are often made to convey an idea—such as a crown for a queen, a dunce hat, or a clown hat—or even an occupation—such as a firefighter's hat, a police hat, or a hat worn for graduation.

4. Artists have shown their interest in head coverings by creating them and by making works of art featuring them. Show as many examples of artists' works as you choose to convey the idea to the children.

5. You might say: *Today we will create hats that will show the idea of celebration. In this class today, it is everybody's birthday! Think about the type of hat you will create that will show the feeling of celebration for everybody's birthday. Artists have shown you that it feels good to care, to need somebody, to share, and to feel. Your party hat can combine all of these feelings.*

Note: *If a student thinks he or she is done, look for the element of texture. You might reinforce the idea of layers and overlapping shapes, and form patterns and texture either with Magic Markers and crayons or pasting cut-paper shapes.*

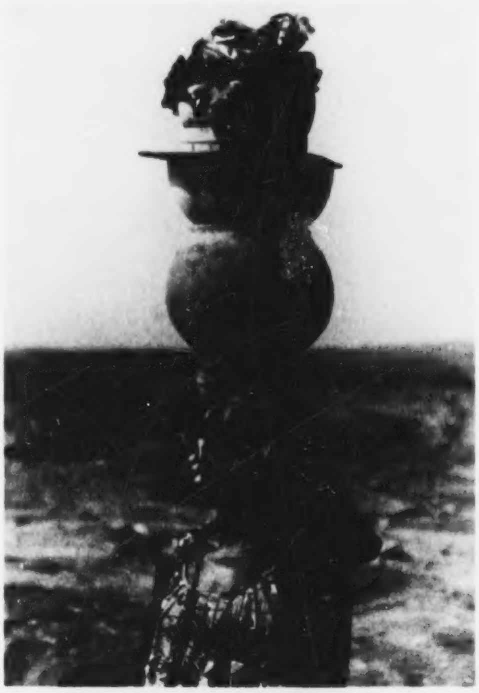
Activity

1. Say: *Because today is everybody's birthday, we are all going to get ready for the party. What would a party be without a hat, so we're going to make a "party hat"—a sculpture!* (Explain sculpture.) Refer back to the idea of a three-dimensional object.

2. Show "base" for hat (small paper plate).

This can be a combination of art criticism and aesthetics.

3. Explain and demonstrate several procedures for creating paper sculpture and how to attach it to the plate. (Stress variety of lengths and widths of paper). Show poster of paper sculpture and demonstrate some of these techniques. Encourage students to invent new ways to create paper sculpture. Suggest that they limit their colors to three and try to repeat lines and shapes. For example:



Eliot Elisofon (photograph), *Woman on Market Trip,* Yoruba, Nigeria, Elisofon Archives, National Museum of African Art, Washington, D.C.

We chose "birthday" because all students have a birthday and not all students celebrate all other occasions.

- fringe (could be a feather)
- fold (accordion pleats and make a shape like a triangle or rectangle)
- crumple
- loop
- curl (demonstrate curling a paper around a pencil)
- tear
- make a cylinder or a cone (fringe the bottom)
- create texture by crumpling or by overlapping (polka dots)
- spiral
- any other procedures you do with paper

4. Have children glue each piece as they create it.

5. Walk around the room to give individual help and to talk about color design elements and balance.

6. Plan to have at least five to ten minutes at the end of the class to share. Everyone can wear their own hats and view the hats created by their classmates.

Evaluation

1. Were students able to use a variety of paper forms to create a three-dimensional paper sculpture party hat? Did they demonstrate conscious attention to design elements to convey mood or feeling? (Possible evaluation methods: observation and discussion with students during production activity, class discussion of completed hats).

2. Were students able to verbalize what was special about each other's hats and their own? Were they able to discuss expressive qualities of each other's creation? (class discussions, class categorization activity [group hats by mood they convey], self-evaluations at end of activity)

3. Could they use the terms *two dimensional* and *three dimensional* accurately?

Unit Evaluation

1. Review the unit, the content taught, learning activities, and children's art products. For your own benefit, decide what information you need to determine your success in helping students reach the learning objectives you set for them. What learning might have occurred that you did not anticipate but would like to foster in the future? Decide how you might collect the information you need to strengthen this unit for future implementation.

2. You might wish to take a class period to review the entire unit with the children and help them realize what they have learned. For example, you might wish to show them the primary artworks that were part of each lesson and learn what they remember about them, what things impressed them, and what ideas seem to remain interesting to them.

3. By showing and discussing artworks used in the unit, you will be able to gain some estimation of the progress the children are making in their abilities to discuss art, interpret meaning in art, and know about art.

Related Activities

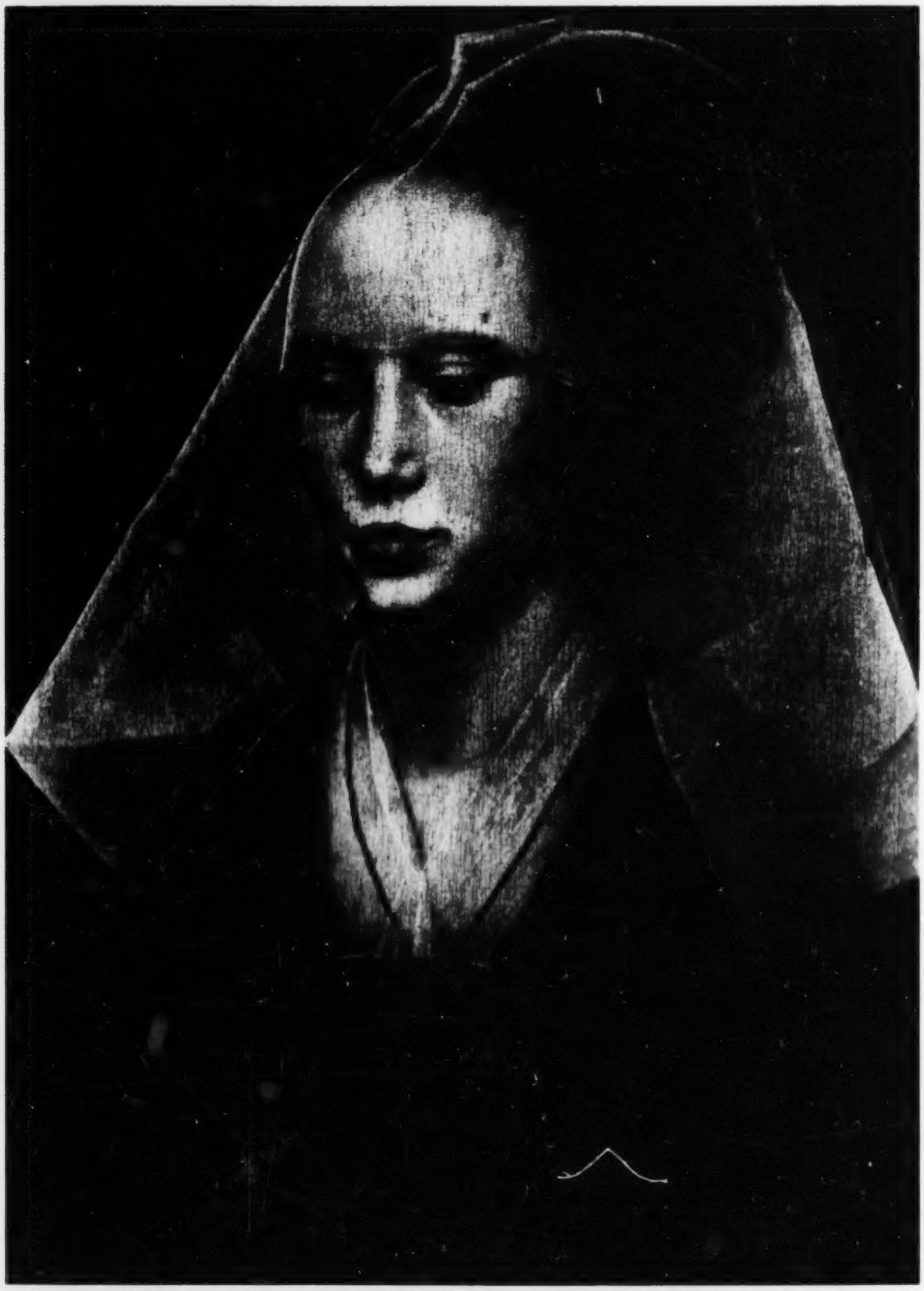
1. Instead of "birthday," a teacher may target a special celebration that could be a school community activity.

2. Optional activity: Have students parade with their hats! Let students share their excitement with others.

3. If activity falls near a well-known artist's birthday, the children could dedicate their party and sculpture to that particular artist—such as Mondrian, the use of basic primary colors, and white and black.

4. Students could use the month of their own birthdays as a theme for their hat . . . to influence their colors and ideas.

Teachers sometimes need more input and ideas in order to become more comfortable with including aesthetics and art criticism in art lessons. We have tried to clarify these areas through the margin notes.



Rogier van der Weyden, *Portrait of a Lady,* The National Gallery of Art, Washington, D.C.

Art References

If you cannot use the references we suggested, please consider the following when choosing other art history references:

1. Artists with diverse styles should be included.

2. Artists from many countries, ethnic groups, and several centuries should be used to keep a global perspective.

3. Because of the structure of this unit, the subject matter is important for eliciting responses that will expand the creativity and understanding of the child. Diversity in a global perspective will add to an awareness and help to elicit the aesthetic and critical responses so necessary to stretch the breadth of the child's repertoire of knowledge, as well as to create a wealth of ideas for the art production. Our goal is to create visual literacy and acknowledgement of art as our cultural birthright.

Acknowledging the different conditions that exist in art classrooms, we have provided alternative production activities under Related Activities and in margin notes for the variables of the lengths of lessons, availability and cost of supplies, in addition to the previous art experience of students.

Selected References for this Unit

A Visual Dictionary of Art (Greenwich, CT: New York Graphic Society, 1974).

M. Battin et al., *Puzzles about Art: An Aesthetics Case Book* (New York: St. Martin's Press, 1989).

B. Burn, *Metropolitan Children* (New York: The Metropolitan Museum of Art, Harry N. Abrams, 1984).

S. Langer, *Mind: An Essay on Human Feeling*, vol. 1 (Baltimore, MD: Johns Hopkins University Press, 1967).

National Museum of Women in the Arts (New York: Harry N. Abrams, 1987).

National Gallery of Art Catalogues (Washington, D.C.)

100 Masterworks from The Detroit Institute of Arts, (New York: Hudson Hills Press, 1985).

Shorewood Collection Artists' Biographies for Art, Reference Guide (Sandy Hook, CT: Shorewood Fine Arts Reproductions, 1987).

Simsbury Public Schools, *Art Education Curriculum, Grades K-6*, preliminary draft (Simsbury, CT, 1988).

State of Connecticut Board of Education, *A Guide to Curriculum Development in the Arts* (Hartford, CT: 1981).

Plus many general art education, art history books, and art curriculum programs.

About the authors of this unit:

Mary Lou Hoffman-Solomon

- Has been teaching art at all levels in public schools since 1968.
- Currently an instructor in art education at Central Connecticut College, teaching methods courses and supervising student art teachers.
- Former supervisor of Art Education K-12 in the Simsbury Public Schools, Simsbury, Connecticut, she supervised elementary, junior high, and high school teachers.
- Is a practicing artist, known for her ink drawings and pastel paintings.

Cynthia White Rehm

- Has been teaching art grades K-8 since 1976.
- Is presently art coordinator in the Simsbury Public Schools, Simsbury, Connecticut.
- Is also a practicing artist, working in acrylics.

Cynthia Rehm and Mary Lou Hoffman-Solomon

Acknowledgments

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UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

Does this unit fit with your understanding of DBAE?

How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

The Getty Center for Education in the Arts
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Thank you.

Spaces and Places is the title for an elementary level unit on architecture. This unit is organized to show how a topic might be articulated from one grade level to another. The first two lessons are written for third graders, lessons three and four are for the fourth grade, and lessons five and six are intended for fifth graders.

The unit leads from a study of spaces and places in buildings, starting with the school building, to a study of what architects do and how they go about their discipline, then on to an introduction of a famous American architect, Frank Lloyd Wright. Children engage in a range of activities including interpreting the expressive qualities of architectural spaces, collecting and displaying photographs that depict many types of buildings, drawing floor plans, studying influences of geography and environment on architects' plans, and constructing their own model buildings with paper forms.

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SPACES AND PLACES

An Introduction to Architecture

Introduction

As art teachers, we decided to address the challenge of including the art form of architecture in the elementary curriculum. This unit presents a strand that can be presented in several ways. It introduces and examines some of the many factors that influence the design of structures for human use.

From our knowledge of children, we believe that grade three is a good level to introduce the study of architecture. The concept of space in art can be taught as it relates to buildings, environments, emotional effects, and personal and cultural influences, as well as the making of art. **The first two lessons have been developed with third graders' capabilities and interests in mind.**

Fourth graders are ready for the content of lessons three and four, which deal with the topics of architects, what they do, and how they utilize building sites in their planning.

The American architect Frank Lloyd Wright is the focus of **lessons five and six, intended for fifth graders**. Taken together, the three mini-units compose a vertical strand that can be taught by art specialists as a sequence of developmental experiences in discipline-based art education. With a larger time block and modifications to accommodate different age levels, the entire package could also be presented as a single unit.

Goals for the Unit

Students will develop spatial concepts through a study of architecture. They will learn to understand architecture as an artistic mode that deals with form and interior and exterior space. They will begin to recognize its relationship to the environment, cultural influences, and personal needs. They will be introduced to the work of famous American architect Frank Lloyd Wright. Wright was chosen because of his integrated organic style and his reputation as an established American architect. There are numerous visuals and books available about him and his architecture.

We view architecture as a natural topic for relating art to the rest of the elementary curriculum.

SPACES AND PLACES
An Introduction to Architecture
Unit Overview

Grade 3
Lesson 1: This Space Feels Like. . .(2 parts)

Lesson 2: Discovering and Producing Forms (2–3 parts)

Grade 4
Lesson 3: Who Are Architects? What Do They Do? (2 parts)

Lesson 4: Why Do We Live Where We Do? (2 parts)

Grade 5
Lesson 5: A Famous Architect and His Work (2 parts)

Lesson 6: A Home Is More Than a House (2 parts)

This space feels like …

LESSON

1

ONE

Grade 3

(two 60-minute art periods)

Objectives

Students will:

1. Be able to relate personal experiences with spatial interiors to architecture. (**Aesthetics [AE]**)
2. Define length, width, and depth.
3. Experience and recognize emotional qualities depicted by artists' interpretation of space. (**AE, Art Criticism [AC]**)
4. Show understanding of scale by a simple drawing. (**Art Production [AP]**)
5. Examine several depictions of architectural space by recognized artists. (**Art History [AH]**)

Preparation

Consult and inform administrators about students exploring various spaces around the school building as an introduction to learning about architectural space.

Be sure that students actually explore a variety of spaces on their own or conducted by an adult. Perhaps assign them to find rooms that are grand or spacious, narrow, comfortable, tight, or dark or mysterious.

Resources

Display photos and paintings that you have collected of interior views with contrasting feelings, such as palaces, churches, homes, schools from various times and places. Include artworks showing interiors, such as the following:

Daumier's *Third-Class Carriage*
Hockney's *Mr. and Mrs. Ossie Clark & Percy*
Homer's *The Country School*
de Hooch's *Interior with People* and *Mother Nursing Her Child*
van Gogh's *Bedroom, Potato Eaters,* and *Hospital at Arles*
Vermeer's *A Painter in His Studio* and *The Letter*

Mount and laminate examples on heavy paper for greater durability.

Part One

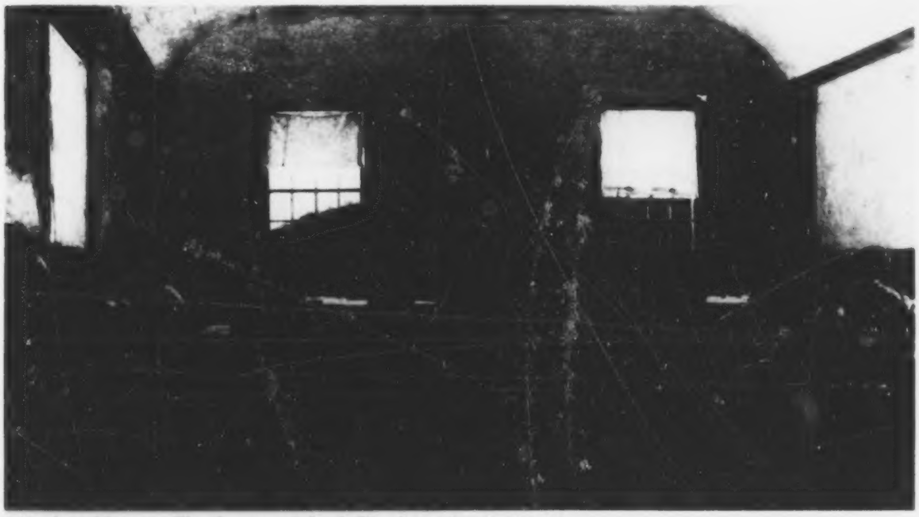
Procedure

1. Students have been on a supervised exploration of various rooms and spaces (see Preparation). Ask them to close their eyes and recall a favorite place. Enrich their imagery with contrasting adjectives in questions such as: *"Was the space gigantic or tiny? Was the ceiling high or low? Were you happy, warm, relaxed, or sad, alone, and scared?"*

Continue to explore with children the feelings they experienced as they investigated the interior of their school in other rooms, large and small. Discuss the kinds of activity that would be possible in each room: dancing, crawling beneath a chair or table, curling up, running. Ask how they would feel in each space, and why: Relate these feelings to the size of the space. Briefly list on the chalkboard or chart paper the adjectives used in the discussion.

2. Talk about the way artists might show some of these interior spaces with one or more persons in them to communicate the various feelings mentioned by the students, for example, cramped and crowded, restful, free and open.

3. Have students draw simple pictures, using the size of the entire paper, to represent the room and showing themselves in approximate scale to one or more of the rooms. Label the room and (optional) list the adjectives that apply.



Winslow Homer, *The Country School*, The Saint Louis Art Museum.

Part Two

Procedure

1. Review previous experiences in interior spaces.

2. Present, one at a time, half a dozen reproductions of art showing interior spaces. Help students identify reproductions that match the adjectives recorded earlier. Discuss how each artist depicted space in the paintings. Identify the artist's individual spaces: private spaces for each person or larger spaces for groups of people and their activities. As children express an opinion, ask them to point to specific parts of each painting to justify their statements. Ask them to tell how they estimated the size and shape of the enclosed spaces and what clues the artists provided. Do all agree? Why or why not?

This is one way to extend and integrate the art experience into other parts of the school day. Type the extensions and provide reproductions for classroom teachers.

3. Review with students:

"We moved through various spaces in school and these spaces gave us feelings. We discovered three dimensions: length, width, and depth. We recalled how one space flows into another space via doors, stairways, and hallways. We saw how artists utilize space, color, and size to create feelings such as we experienced."

4. Allow students to complete their drawings using color, if they wish, to suggest their feelings.

5. Spend the rest of the period with evaluation strategies such as the following.

Interior Space Checklist:

Art Print number ____________

Put an "x" in the space next to the word that best describes your ideas about the interior space of the art print you are viewing.

1.	________ bright	________ dark
2.	________ happy	________ sad
3.	________ large	________ small
4.	________ wide	________ narrow
5.	________ high	________ low
6.	________ cozy	________ open
7.	________ lonely	________ safe
8.	________ free	________ restricted
9.	________ tight	________ loose
10.	________ empty	________ crowded
11.	________ short	________ tall
12.	________ tense	________ relaxed
13.	________ hold one person	________ holds several persons

Name: ____________________________

Teacher: __________________________

Evaluation

Ask the class as a group to demonstrate the meaning of length, width, and depth.

Observe children's drawings to determine if they understand the size relationship of people to different interior spaces.

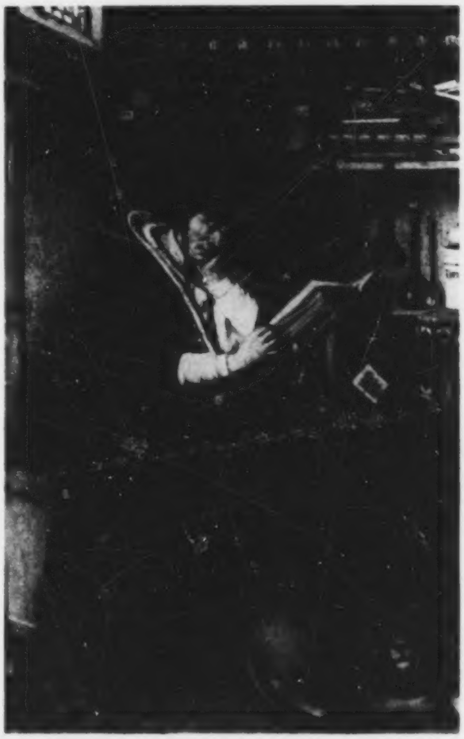
Number several of the art reproductions depicting various interiors used in the previous discussion and distribute a checklist (such as the one above) to each student. The checklist will use pairs of contrasting words to represent ideas or feeling qualities such as bright vs. dark (emotional), cozy vs. scary (emotional), large vs. small (size, scale), and one person vs. several persons (space accommodation). Each of the numbered reproductions might be evaluated by each student using a checklist such as this.

Ask students to discuss reasons for their selections of descriptive words. Can students connect visual characteristics of the interiors with the moods they convey? Do students understand how architects can create moods by controlling shape, color, size, and space?

Extensions

Write or tell a story about what might have occurred in the space as illustrated by the artists.

Document a walk around the school or neighborhood with photos or video for visual display or class review.



Jan van Eyck, *Saint Jerome in His Study*, The Detroit Institute of Arts.

Discovering and producing forms

LESSON

2

TWO

Grade 3

(two or three 60-minute art periods)

Introduction

Having considered interior spaces, students will now observe the forms apparent in the exteriors of various buildings, relating these space-enclosing forms to the sizes and purposes of the interiors.

Objectives

Students will:

1. Identify three-dimensional forms in various architectural buildings. (**AC**)
2. Be introduced to architectural landmarks. (**AH**)

Preparation

Mount, laminate, and display photos of as many architectural forms as possible with examples of usage by groups of people (airports, churches, libraries, galleries, barns, skyscrapers, apartments, and homes). The photo examples should include nationally known architecture and local architectural landmarks. Some of these will also be used for an activity. (Find examples in social studies picture sets, magazines, travel posters, etc.)

Resources

Collection of photographs of architecture, including well-known, exemplary buildings from the United States and around the world, such as the following:

The Empire State Building
The White House
The Guggenheim Museum of Art
Brasilia, Brazil
The pyramids of Egypt
The Parthenon
The Eiffel Tower
The Taj Mahal
The new glass pyramid at the Louvre in Paris and many other examples of the world's interesting architecture, including mosques, cathedrals, and Native American cliff dwellings.

We assume that elementary art teachers are used to collecting visual resources such as the pictures mentioned in this unit.

3. Consider the implied purposes/functions of the buildings. (**AE**)
4. Increase their architectural vocabulary by learning and using new terms. (**AC**)
5. Construct three-dimensional paper forms (teacher directed); assemble and attach three-dimensional forms; manipulate three-dimensional forms, keeping in mind the building's intended use. (**AP**)

Materials

Three-dimensional forms of geometric solids: sphere, cube, rectangular prism, cylinder, cone, hemisphere (dome), pyramid, and so on to use as forms with the displayed architectural photos.

Note: *These are available in school-supply outlets, math departments, or can be built from Styrofoam or paper by the teacher.*

Precut construction paper into various shapes and sizes, including many long thin pieces for constructing domes. Provide glue, tape, pencils, scissors, and rulers (optional).

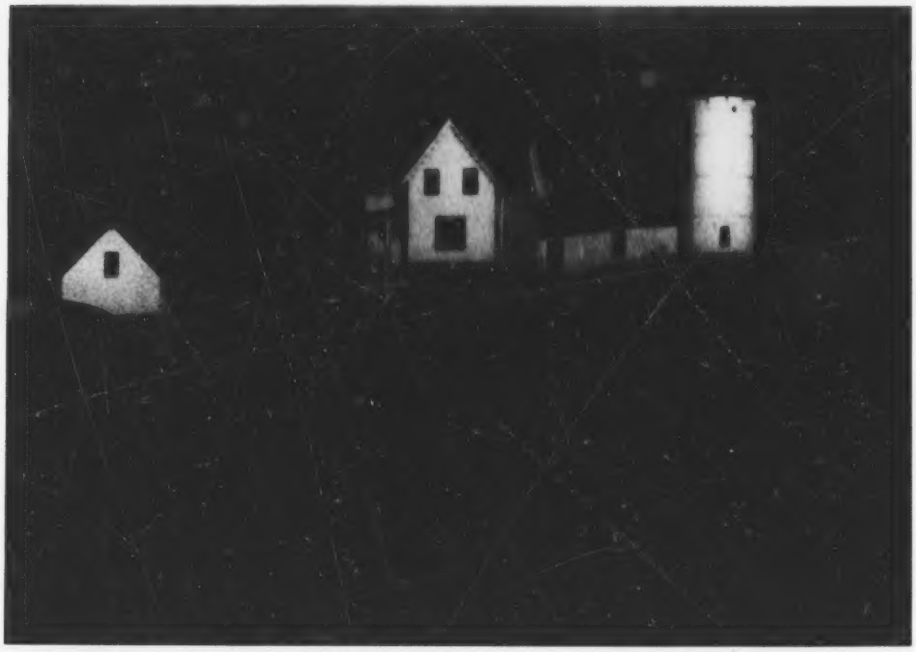
Patterns for small and large pyramids should be provided for use in the paper sculpture activity.

Vocabulary

Post words and check to see that students know their meanings:

space/volume, height, width, length, interior, exterior, vertical, horizontal, cylinder, dome, cone, pyramid, sphere, cube, rectangular, prism, landmarks, architect.

Alternatively, this lesson could have been designed around Native American dwellings, for example, longhouse, chickee, tepee, pueblo complex, wikiup, hogan, and the stone evidence of dwellings of pre-Columbian cultures.



Kay Alexander, *Lighthouse, Coast of Maine*, 1989.

Part One

Procedure

1. Review briefly the preceding lesson on *interior* spaces and introduce the concept of *exterior* forms.

2. Direct students in groups of 4–6 to match three-dimensional geometric solids to individual architecture photos. Assign each group one or more specific pieces of architecture for identifying the forms of each building. Three-dimensional models are used as a reference to specific buildings.

Note: *Harry Broudy's system of "Aesthetic Scanning" (taking inventory of sensory, formal, technical, and expressive properties) could be used in the examination of larger photos as an all-class introduction to this activity.*

3. Discuss the intended purpose for, or function of, each building. Is the purpose suggested by the architectural forms? What feelings do the forms suggest?

Kay Alexander, *New England Church*, 1990.

4. Does the decoration relate to the function of the building? What is the purpose of the decoration, if not related to the building's function? Ask: What kind of artist planned and designed these buildings and what is an architect?

5. Conclude this section with discussion of the following questions and ideas:

- *How old are some of these buildings?*
- *Why are these buildings important to us?*
- *Why is preservation very important for national and public buildings?*
- *How are these old buildings maintained?*
- *Why do we save these old buildings?*
- *Historic buildings are listed and registered with the National Trust for Historic Preservation to save them from the wrecking ball and to qualify the owners for low-interest loans to maintain the structures. Is preservation important for every building?*
- *How would you decide what buildings to save or preserve?*

Part Two

Introduction

Explain that the students are to create three-dimensional forms for a specific purpose. Each student is to pretend to be an architect with an assignment for a specific structural use. Tell the students that they will first draw a rough draft of the basic forms to be used for their individual buildings.

Note: *If students have had little experience with paper sculpture, demonstrate how to make basic forms and let them practice before proceeding on buildings, perhaps in small cooperative learning groups. This practice will necessitate an additional period prior to the construction of the buildings and the evaluation activities.*

Procedure

1. Have students make a quick draft and then ask them to refer to their drawings during the following discussion and demonstration. Ask students to consider these questions: *Who plans and designs buildings? What is your building's purpose? What are the basic forms that you need to create for your architectural model?*

Note: *Explain that students' sketches may be altered as they work and that they will be useful during and after the construction of their models, as references and architectural drawings.*

2. Recall the folding, rolling, and fastening of three-dimensional paper forms. (Demonstrate how to make a cone, a pyramid.) Direct the students to create a building with a specific purpose, using the precut papers and materials. Distribute materials and circulate to assist. The students might also identify windows and doors with felt markers, drawing carefully on the outside of their buildings, but care should be taken not to let surface decoration become the emphasis—retaining the unmarked form focuses attention on the three-dimensional structure.

Evaluation

Could students identify the forms in the buildings?

Did they participate in discussion about the landmark architecture?

Observe students as they create three-dimensional forms with paper. Note participation, concentration, interest, technical problems suggesting instruction, and each student's progress.

Kay Alexander, ***East Building, National Gallery of Art,*** **1990.**

Third-grade children are surprisingly capable of working with paper in three dimensions, if they recieve basic instruction and some practice.

Review with students to see if the building's intended use was considered by each student "architect."

Have each student define their building's use and consider how long they, as an architect, would like their building to be maintained

Prepare and distribute an architectural vocabulary word-search game.

Related Activities

Identify prominent local public buildings and their architects, and, if possible, take a field trip.

Draw or make a collage or an assemblage, recalled or imaginary, of part of the community.

Begin a bulletin board and/or book collection of nationally recognized architecture.

Search for artists' portrayals of famous architecture: for example, Georgia O'Keeffe's *Ranchos de Taos* and *New York Skyscrapers*. Do a critical analysis of the artists' interpretation by comparing it to a photograph.

Work cooperatively with classroom teachers on a writing assignment. For example:

"Pretend that you are King Kong and you have climbed up to the top of a skyscraper. How did you climb to the top? What shapes did you travel over? What kinds of materials were used in the building? Why did you climb to the top of this building? What does it look, feel, or smell like at the top? How will you leave?"

Have an architect visit the class to discuss her or his profession.

Cluster children close enough to see the pictures or use an opaque projector to show the photos of prominent architecture.

Note: *Laminate items for greater durability when used by students in various exercises. Three-dimensional forms are often introduced in the second semester of the third-grade math and language arts curricula. The production activity could also be adapted to small groups, emphasizing cooperative learning.*

Who are architects? What do they do?

LESSON

3

THREE

Grade 4

(two 60-minute art periods)

Introduction

This lesson introduces students to architecture as a form of art and its designers as artists with particular talents for conceptualizing and designing buildings.

Objective

Students will:

1. Learn that architects are artists who design buildings, including dwellings. **(AH)**

2. Understand the meaning of floor plans and elevations. **(AC)**

3. Make rudimentary floor plans of a dwelling. **(AP)**

Part One

Procedure

1. Show pictures of architect-designed dwellings to familiarize students with the wide variety of solutions architects have provided to a common problem: What should a home be?

2. Review with the children the idea that familiar buildings were planned and designed by artists called *architects* and that architects combine art and science when they design buildings that are both beautiful and

Preparation

Gather books on architecture.

Collect blueprints and floor plans.

Find children's picture books on architecture, such as the series by David Macaulay, and books that show how animals construct their dwellings.

Resources

Pictures of houses, apartments, hotels, condominiums, and other architect-designed dwellings, exteriors, and interiors. Try to include some work by local architects. Show original blueprints as well as blueprints in math textbooks.

Materials

Scratch paper, 1/2 in. graph paper, pencils, rulers.

functional. Help them conjecture about an architect's training. Ask if they know anyone in the community who is an architect or a building that has been designed by one (e.g., their school, a church, public building, landmark home). Describe briefly the job of an architect.

This is an opportunity to relate to the community and introduce some career information.

3. Make a list on the chalkboard as children identify the functions that are performed in a dwelling: for example, sleeping, eating, cooking, learning. Name the rooms that meet these functions. Stretch to include such spaces as halls, closets, attic, basement, garage, pantry, and the like.

4. Show one or more blueprints, relating them to "maps" of rooms and walls.

5. Demonstrate the process that architects and clients go through in the initial planning of a custom home: for example, on the chalkboard draw a rectangle to represent the living room. As children name the rooms, add smaller or larger shapes adjacent to one another to indicate all these other areas of a one-story home, labeling each. Show where doors would join the rooms.

Note: *For less mature groups, begin by "mapping" the section of the school where their classroom is located, developing the sketch cooperatively on the chalkboard.*

6. Distribute scratch paper and encourage students to design, with rapidly drawn rectangular or oval shapes, their dream home, or re-create the plan of their existing dwelling.

Evaluation

Circulate among the student designers to encourage clear designs and to determine which ones need help in thinking spatially.

Ask students to describe an architect's job and the aptitudes and training necessary to become this kind of artist.

Part Two

Procedure

1. If an architect is available to talk with the students, ask him or her to bring one or more sets of blueprints for the children to examine and talk about. Or borrow some blueprints and conduct the same lesson.

2. Describe the drawing of these more detailed plans as the work that follows the loose planning achieved by the diagrams. Suggest that children find the living room and look for doorways into other rooms, discriminating between doors and windows. Help them relate these rectilinear plans to the "loose" floor plans they developed.

3. Call attention to the difference between the *floor plan* and the plans of the *elevations:* maps of floors/maps of walls. Answer questions about scale-drawing and the like if they arise.

4. Using rulers, pencils, and 1/2 in. graph paper (to guide horizontal and vertical lines, not for scale), have students draw a *floor plan* of their "dream house." Allow the modifications and refinements that

reflect increased understanding of the task.

Evaluation

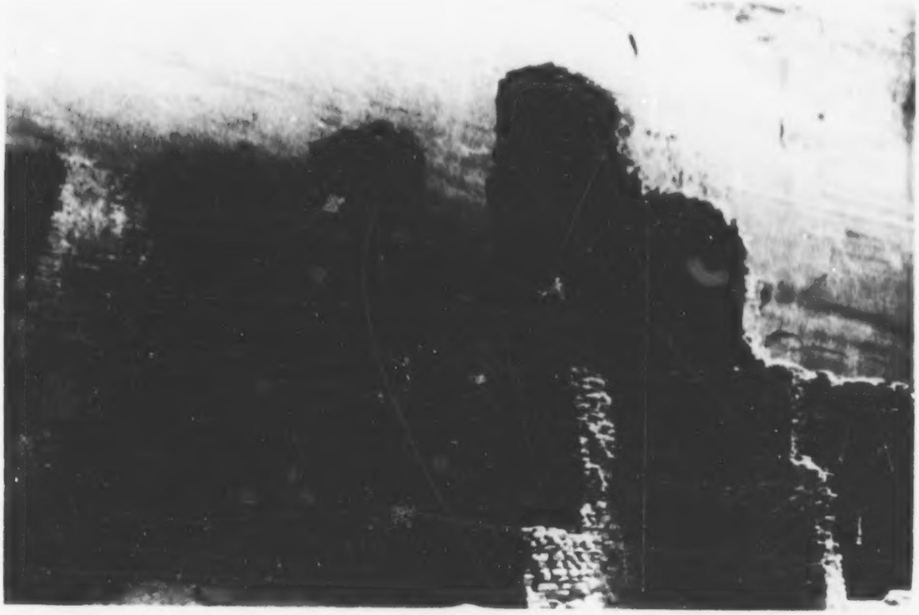
Listen to conversations and observe the students at work to determine if they understand the meaning of floor plans and elevations. Circulate and help individuals to understand concepts.

Display students' floor plans and other drawings of their proposed dwellings. Let students explain the features of their planned dream house to the class.

Related Activities

Relate the study of architecture to other subjects in the fourth grade curriculum. *How do different cultures express their values and lifestyles in their architecture? What place do buildings occupy in historical events? How do people's homes reflect their way of life? What effects do weather and time have on dwellings and other buildings? How do people in various locations build to counter the forces of nature? Are birds, animals, fish, and insects good builders?*

Through questions such as these, art teachers and classroom teachers can relate concepts from the study of architecture to social studies, history, science, and mathematics.



Kay Alexander, *White House Ruins, Interior*, 1990.

Why do we live where we do?

LESSON

4

FOUR

We suggest that art teachers communicate their needs for art books, magazines, pictures, etc. to school librarians.

Grade 4

(two 60-minute art periods)

Introduction
The purpose of this lesson is to help students understand that a dwelling reflects the physical and psychological needs of its inhabitants. Further, they will become aware that geography and environmental location influence architectural design.

Objective
Students will:
Comprehend the relationship of a dwelling, first, to the needs of its inhabitants (**AE**) and, second, to the conditions of its environment. (**AE**)

Preparation
Gather a variety of pictures of dwellings from travel magazines, *National Geographic*, children's picture books, and pictures of animal- and insect-constructed dwellings. Find children's fairy tales that focus on dwellings, such as "There was an old woman who lived in a shoe. . . ."

Collect magazine pictures of landscapes and different physical environments for the children to use as imaginary sites for their paper architectural models.

If possible, display a map that shows geographical regions, such as mountains, deserts, rain forests, and farm land; display a world map.

Note: *Children could select their own landscape photos if specifically directed, after discussion and with a checklist.*

Resources
Visuals of imaginary and actual dwellings, such as the shoe house from the Mother Goose nursery rhyme, a bird's nest or animal house, and assorted dwellings from various cultures, for example, a pueblo, wigwam, yurt, igloo, ramada, an African compound, American home.

Materials
Pencils. Preselected visual examples of a variety of environments from travel magazines—rural to urban, frigid to tropical. (Enough for each child to have one. Cut magazine pages out in advance to conserve class time.)

"Site information" sheet (see Appendix 4).

Note: Small groups (4) can work on one site and one checklist. These may be laminated to be used for each art class as needed.

Vocabulary
environment, site dwelling, surroundings, location

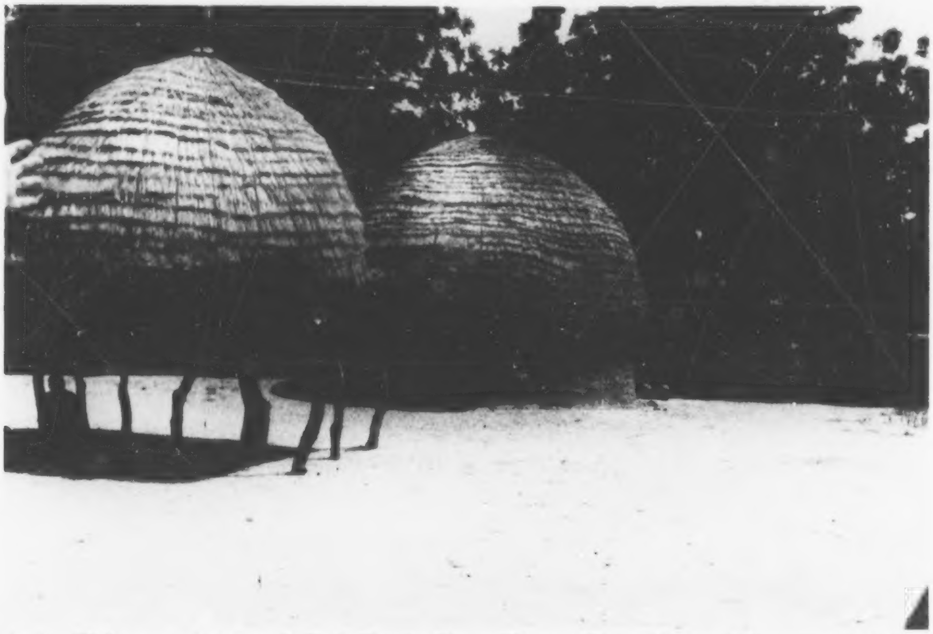
Remind students of public buildings they have seen or learned about. As you show images of dwellings, ask what is the same and different when comparing these to public architecture.

Part One

Procedure
1. Inform the children that they will be learning about a variety of influences on the form and appearance of people's *dwellings*, or homes. Initiate the lesson with the image of the shoe building from the fairy tale and involve the children in a discussion to develop the relationship of site characteristics to a building, its physical structure, and psychological feeling. During or after the discussion, have children help list the variety of influences on the choices of an architectural location and write them on the board. Include, in their own words, the following items:

- climate and geographical location of dwelling
- physical environment
- cultural influences on inhabitants
- personal needs and tastes of the inhabitants (size of family, leisure activities, pets, work requirements, etc.)

2. Ask questions for discussion, moving from the fairy-tale dwelling to actual dwellings on various sites to lead children to understand the relationship of people, cultures, and locations to the forms of their dwelling. It is important to develop a sequential flow of necessary



Amina Dickerson, photograph, *Boy's Sleeping House*, Niger, African, National Museum of African Art, Smithsonian Institution, Washington, D.C.

Although this can be tied into social studies, the thrust should be the aesthetic and artistic influences on the design of a dwelling.

information via an inquiry method. Ask, for example:

Why would this shoe dwelling look strange in our neighborhood, yet doesn't look strange in a fairy tale? (show or describe shoe home in rhyme, "There was an old woman. . . .")

Who would live in these homes? (show bird's nest, ant farm, etc.)

What is the same/different about these two pictures? (show human and animal homes)

Recall some necessary functions of a home? (shelter, protection, warm, dry, place to sleep, etc.)

Why don't we all live in the same type of simple dwelling?

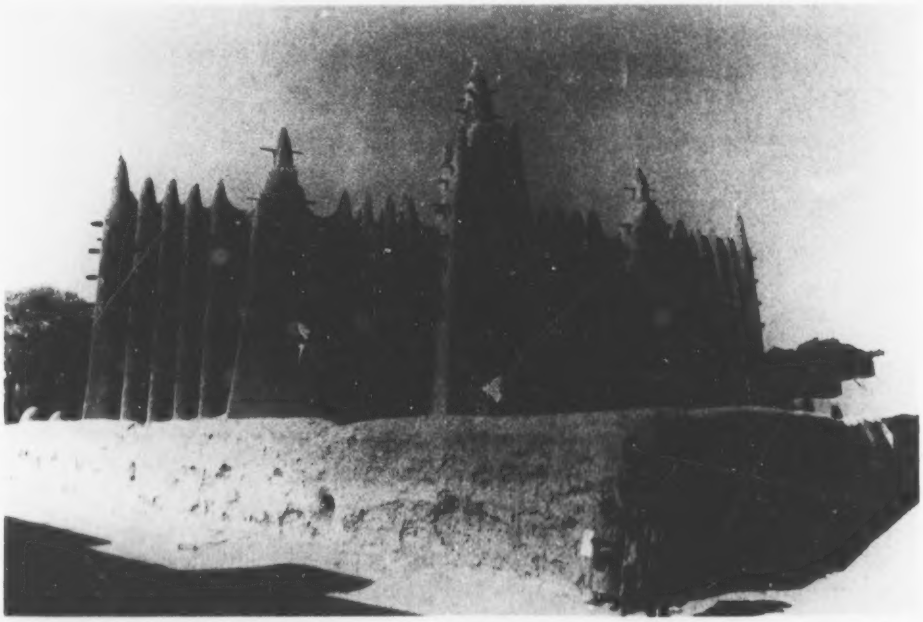
Why do people want their dwellings to look nice?

3. Does everyone have the same idea about what we call beautiful? Discuss cultural differences and develop the idea that different cultures define beauty in many different ways. (Show images of dwellings from different cultures, such as Pueblo Bonito in Chaco Canyon, nomadic yurt, African dwelling, Oriental dwelling, etc.)

4. Introduce and clarify terms through a discussion such as the following:

When you look at a dwelling, can you tell what type of ***environment*** it would probably be built in? The location, or where you would build the dwelling, is called a ***site*** and is very important to the architect and the inhabitants.

Talk about location and surroundings and show images of dwellings from a variety of geographical regions. Discuss structures and how they reflect the surrounding environment



Eliot Elisofon, photograph, *Mosque Built by Djenne Masons*, Mali, Africa, National Museum of African Art, Washington, D.C.

of the dwellings. (Select a variety of environments: frigid, tropical, mountainous, rocky, sandy desert, urban, outer space, underwater.)

What other things would you want to consider when picking out a site (weather, available materials, transportation, view, pleasant environment, orientation to the sun, price)?

5. Distribute to each student a magazine picture of a landscape (site) you have collected (these should reflect a variety of environments, from frigid to tropical , from rural to urban). During Part 2 (the next art period), students will be asked to make model buildings.

6. The student should fill in a site information sheet (suggested form in Appendix) for the assigned site and attach this to their environment picture in preparation for the production activity. This exercise should help to focus and clarify students' ideas. Collect the sheets and check for completeness and understanding.

Part Two

Procedure

1. Remind students of the factors that influence the design of dwellings and describe the activity that is to come: the construction of a house to fit a selected location and to fit particular purposes.

2. Introduce the sample two-sided folded house activity by discussing simple basic forms from which many buildings are designed.

We feel production is a very important part of art and want to enrich the child's experience and creativity.

What form is found most often in our homes? (rectangular solid "box form")

What are some of the functions of a home or dwelling we discussed earlier? (shelter, protection, warmth, etc.)

(Show example of a "simple folded house.") *What forms would best fit the functions of a dwelling?*

What would make it a beautiful *home?*

3. Show a magazine photo of a site.

What changes would you make to this house form to help it belong in this environment and still be beautiful? (types of windows, porches, stilts, roof changes)

Do we all have to agree on what makes a dwelling beautiful? How would you know when a building was beautiful to you? *Would it be beautiful to me too?* (There are no right answers expected here except to encourage the children to be aware of their viewpoints and those of others.)

4. Tell the students that they are to play the role of architects and you

spaces and places

(the teacher) will act as a consultant to help them with difficult special problems they might encounter.

A great deal of discussion was held over an activity for this lesson before this one was finally selected.

5. Distribute magazine pictures and site information sheets completed in Part 1. (You might divide the students into groups of 3 or 4 and encourage them to work cooperatively, cutting paper, making basic forms, drawing windows and doors, and constructing the model building.)

The student "architects" will design a dwelling to fit the site and the family described on the site information sheet. The dwelling should be interesting, beautiful, and satisfying to the family. It should be enhanced by drawn or collaged suggestions of building materials (bricks, wood, etc.) and constructed with thoughtful care.

6. Demonstrate:

a. A simple folded house (see example in Appendix).

b. Surface decoration techniques to simulate textures and patterns, using a variety of materials. (What could you use to draw bricks?)

c. Application of windows, doors, roof changes, room additions, and so on.

d. Some ways a porch, garage, or other room might be added to a home.

7. Encourage the students to use a variety of materials and forms to create their dwelling.

8. Students should write a brief explanation on form and function of their dwellings.

9. Have students construct a backdrop and glue environment picture to it. Constructions can be stored with these backdrops if not completed in one lesson.

10. Constructions should be displayed together with backdrop, site information sheets, and brief explanations.

Evaluation

Organize students in small groups and ask them to discuss each of the model buildings, asking questions such as the following:

1. Is the dwelling comfortable and adequate for the family for which it is designed? What features make it so?

2. Is the dwelling beautiful? Why do you think so?

3. Probe further with questions such as: What makes it look interesting? Is the dwelling inviting? Closed off? An unusual design?

4. Do the materials suggested (wood, bricks, etc.) help the dwelling look nice on the site?

5. Is the dwelling well built?

6. Does the building match the site?

The teacher will collect information through observations, worksheets, viewing of students' artwork, and other methods in response to the following questions:

1. Does the students' work indicate an awareness of the physical environment assigned?

2. Does the dwelling design suggest care and thought by the student?

3. Does the dwelling indicate considerations for the family's needs as listed on the site information sheet?

4. Has the student attempted to use materials to create a pleasing addition to the environment?

5. Has the student employed good technical skills in the production of the building?

6. Has the student demonstrated creative thinking?

Related Activities

Develop the study of the architectural site into a landscape-painting unit.

Assist a cooperative classroom teacher to integrate the lesson into the social studies curriculum.

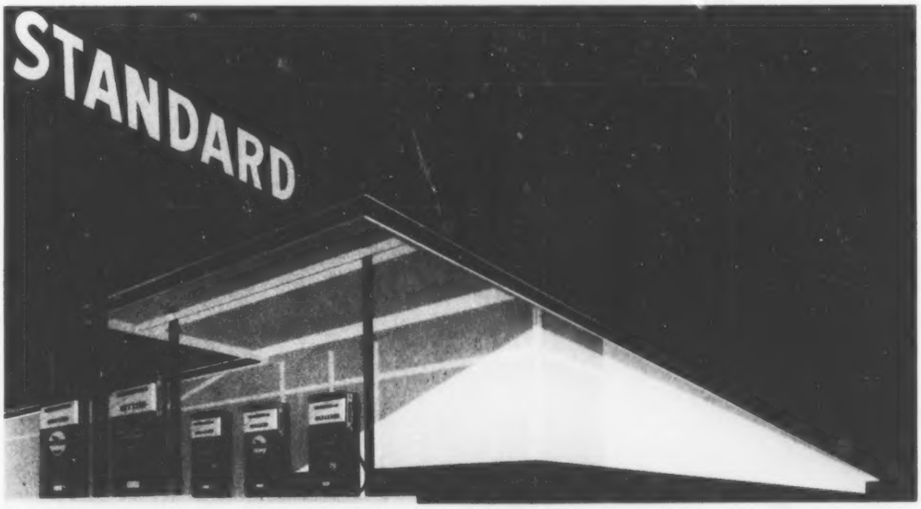
Show examples of architecture from different cultures. Consider how *beauty* is defined by different cultural values and can change with a variety of influences.

Discuss: "Natural limitation of site can often be overcome with developments of technology" (electricity, transportation, communication, construction techniques, new materials). Stretch imagination and future problem solving, trash disposal, land use, etc.).

Substitute media such as cardboard, wood, small boxes.

Develop floor plans and elevations of a classroom.

Discuss development of dwelling-to-site in local community.



Edward Ruscha, *Standard Station*, Yale University Art Gallery, New Haven, Connecticut.

A famous architect and his work

LESSON
5
FIVE

Wright was chosen because of his stature in the history of American architecture. If time allows, expand these lessons by showing and discussing the work of other "world-class" architects, including the most contemporary.

Grade 5

(two art periods)

Introduction

Lessons 5 and 6 acquaint students with a famous American architect and some of his contributions to architecture and interior design. These lessons can stand alone or they can be integrated with the study of American history, typically a fifth-grade subject.

Objectives

Students will:

1. Be introduced to the work of architect Frank Lloyd Wright.

2. Explore Wright's style of repeating shape and form in his architecture. **(AC, AE, AH)**

3. Note integration of inside and outside spaces. **(AE)**

4. Note style of visually uniting the building with the site. **(AE)**

Vocabulary

Present as vocabulary words selected terms used in the video.

Procedure

1. Discuss site problems that could be very challenging to the architect (location, earthquakes, size

Preparation

To become familiar with the architect, the teacher should read the background information on Frank Lloyd Wright provided in this lesson and any additional materials available from the library and other sources.

Resources

Photographs of Wright's Kaufman House, *Fallingwater*.

Video *Frank Lloyd Wright*, Universal Color Slide Co. (if video is unavailable, show as many slides or photos of Wright's buildings as possible).

Books and other materials about Wright's life and work (see pages B-30–32).

Materials

VHS and TV monitor (75-minute video). Preview the video and choose what segment will be shown. You might select a 10- to 15-minute segment of the video that focuses on the *Fallingwater* house or another topic you wish to emphasize.

We suggest that teachers show brief selected segments of this or other lengthy videos.

limitations, etc.). Suggest a site with a rugged hillside with trees and a fast-moving stream and discuss problems involved with designing a building.

2. Show the photograph of *Fallingwater* and tell the children that this house is so special it has a name: It is called *Fallingwater* and was designed by an architect named *Frank Lloyd Wright. Why was it called* Fallingwater*?* Tell the children that Frank Lloyd Wright liked to repeat the same shape or form over and over.

Tell how he used the site, a potential problem to some, and how he met the challenge. Define organic architecture and Wright's development of it. List some important things one should think about as an organic architect.

3. Refer to the site information sheet used in Lesson 4.

Ask questions such as:

- *What are the problems with this site?*
- *Who would live in this unusual house?*
- *What kind of feeling would you have inside this house?*
- *What forms did Wright use and repeat?*
- *What kind of textures, lines, colors, and patterns did the architect include to help the house blend into the site environment?*
- *What materials help it blend into the environment?*

Ask more questions of this type to move the children sequentially through a discussion of *Fallingwater* and Wright's definite style.

***Note:** Consider distributing photocopies of* Fallingwater *for students to color in various hues to discover what happens when a major work of art is changed.*

4. Continue to provide information, such as:

Frank Lloyd Wright wanted people in this vacation home to use the inside and outside space. He even left areas for trees to grow through the house. Even the sound of the waterfall is important to his design. Can you see any other part of this home that might remind you of where it was built? This architect believed a house should belong to the site it was built on, using spaces and materials that helped it to blend in. He called this style ***organic architecture.***

Lead a discussion, with questions such as:

- *Do you think Frank Lloyd Wright was successful in making* Fallingwater *fit into its environment? Why?*
- *Why would we call* Fallingwater *an example of organic architecture?*
- *What changes would you make for a site in the desert? How about in a very cold climate? A city?*

5. Show all or part of the video about Frank Lloyd Wright *or* show a variety of slides and photos of Frank Lloyd Wright's work.

6. Present this aesthetics problem to students for discussion:

Suppose your family had to move and your parents bought a Frank Lloyd Wright home like *Fallingwater*.

It was very special and cost a lot of money. Your mom had always wanted a yellow house with sunny yellow rooms and decided to have the new house painted before your family moved in. Your dad said it didn't matter to him and yellow was a nice color, and so they called the painters.

Without being too direct, we wanted students to begin to notice more of their own environments.

Have students discuss:

- *How would they feel about painting the house?* (Give reasons)
- *How might Frank Lloyd Wright feel about it?*
- *What reasons would you give to your parents for or against painting the house?*
- *What about other people's rights or feelings as they view this home being painted?*
- *How far should people go to make their feelings known?*
- *What if someone who owned a Wright home decided to replace the roof with a different style and put aluminum siding on the house?*

Guide the discussion along the line of the rights of artists, the integrity of the work of art, and society's pressures. Also, what is the purpose of architecture: Is architecture art, and who has the right to change a work of art?

These issues have no single correct answer. They should be offered in order for students to become aware of real aesthetics issues.

Evaluation

Design a worksheet for students relating to the issues you have emphasized, asking questions about Frank Lloyd Wright, his organic style, and personal facts.

Use classroom observation to evaluate if students are gaining understanding about architecture and the works and life of Wright and other architects that you have discussed.

Related Activities

Offer a variety of construction materials and boxes and give students an opportunity to develop model buildings based on architectural ideas and principles such as those developed and applied by Wright.

Ask students to explore the process of architectural design from the client/architect direction. Discuss the question of who has final say in design—artist or patron?

Have students draw a floor plan of an imagined dwelling and discuss interior space, scale, and flow of movement (extension of activity in Lesson 3).

Provide reading materials on Frank Lloyd Wright at grade reading level. Consider language arts curriculum goals and integrate the study of architecture into the general classroom with the cooperation of classroom teachers.

Introduce the ideas of proportion and scale to drawing of dwelling. Let interested students try to do a simple scale drawing.

A home is more than a house

LESSON

6

SIX

Grade 5

(two periods)

Introduction

Having learned something about architectural design, students will now have an opportunity to apply their understanding of Wright's extended accomplishments to functional objects of their own design.

Objective

Students will:

1. Connect architectural design to another applied art form (e.g., *Fallingwater's* geometric structure and interior furniture, reflecting geometric forms). (**AC**)

2. Design functional objects related to an architectural style. (**AP**)

Resources

Make available books and pictures of Wright's furniture and interiordesigns. Provide books that introduce commercial and fine design of utilitarian objects found in home interiors, such as furniture, drapery, pottery, dishes, and eating utensils. You might wish to show examples from a variety of cultures, as well as contemporary examples, using the most modern materials and processes.

Slides such as:

Stained Glass Window, Triptych, Frank Lloyd Wright.

Interior, Francis Little House, Frank Lloyd Wright, installation in the Metropolitan Museum of Art.

Side Chair and Triangular Tables, Frank Lloyd Wright.

Dining Chair, Frank Lloyd Wright.

Photographs of the David Wright home in Phoenix, Arizona, and dishes designed for that home by Frank Lloyd Wright (available from the public library).

Materials

Make or collect objects for press-stamp printing in the second part of this lesson (or substitute another medium, such as felt pens for drawing).

Paint or ink, 12 x 18 in. construction paper, paper napkins, paper plates, plastic utensils. Tag board for drawing utensils optional.

Procedure

1. Show images of the David Wright home, its interior and dishes, and note similarities in design.

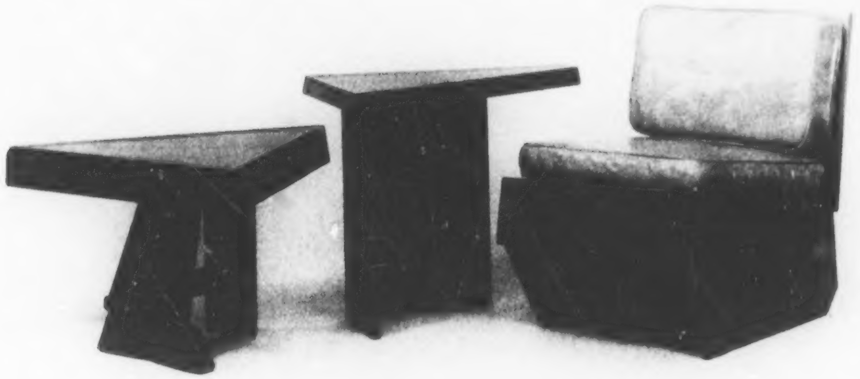
2. Involve the students in exploring Frank Lloyd Wright's style of designing both the exterior and interior of his buildings, including many of the functional objects found in that interior space (e.g., windows, curtains, lights, vases, dishes, napkins, musical instruments, and even some of the clothes inhabitants should wear). Mention that he would even make inspection visits to be sure nothing was changed. Tell the students that Wright was sometimes more concerned with how an object looked in his building than with the comfort of the people or the function of that object.

3. Ask questions such as these while looking at an image of a functional piece of Wright's furniture:

- *Does this chair look comfortable? Why or why not?*
- *Does it look as though it could be a sculpture?*
- *What kind of shapes and forms do you see repeated in this home designed by Wright?*
- *Do you see some of the same shapes repeated in these dishes?*
- *Think of the dwellings we did earlier in this unit. What shape did you repeat in your architecture?*
- *Could you repeat those shapes to make a pattern that you find interesting?*

Production Activity

Stress Wright's repetition of shapes relating to a dwelling's exterior, interior, and the design of functional items. Have the children use this concept in creating one place setting of dishes as well as a placemat, napkin, and silverware that reflect the



Frank Lloyd Wright, *Side Chair and Triangular Tables*, The Metropolitan Museum of Art, New York.

design of the rooms or house they designed in the previous lessons.

Have the students make press prints with cut potatoes or eraser shapes that reflect their building's style. Paper plates as well as placemats can be designed with press prints or colored markers, reflecting the design style. Draw on tag board and cut out eating utensils for the place setting, or use plastic utensils. Or, make the plates with clay, apply design, and fire for a more enduring product.

Note: *The students may choose any special piece of architecture to design a place setting reflecting its character, design, or purpose. A variety of applied art production activities could be substituted, for example, furniture design or fabric and fiber arts. Choose an activity that fits your emphasis, local resources, and available time.*

Evaluation

Display applied design with dwelling design and note how well they are related to one another.

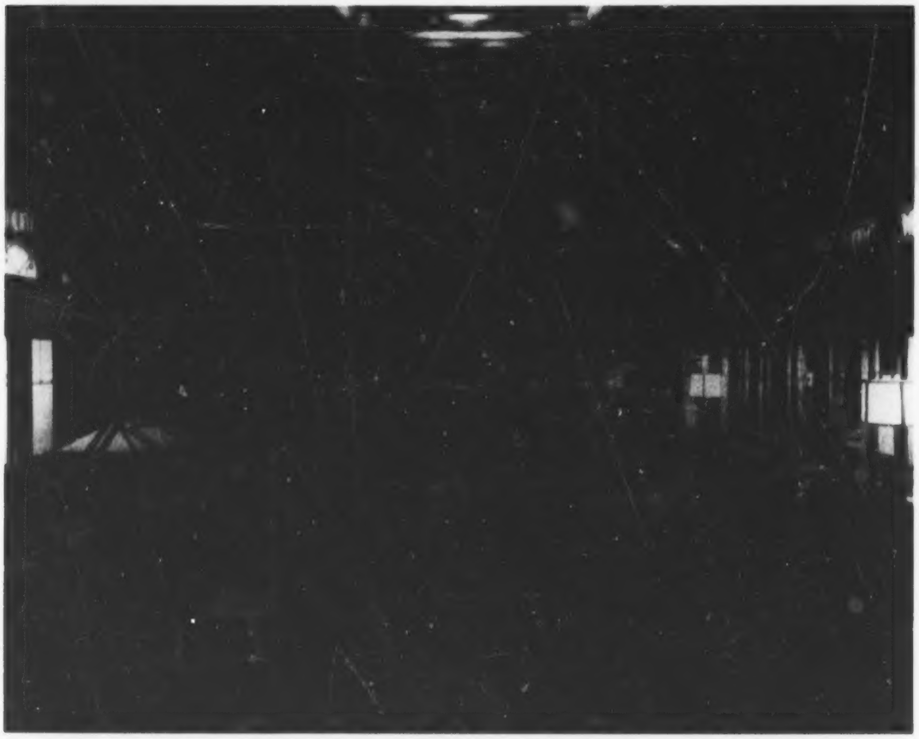
Have class or small-group discussions of dwelling designs and the place settings designed by the children. Does the place setting reflect a design motif present in the architecture?

This discussion and viewing of Wright's work might take most or all of a class period.

Does production reflect a development of skill with media and technique?

Has the student used materials in an aesthetically pleasing way?

By fifth grade, students could easily choose from a selection of materials to achieve the end result.



Frank Lloyd Wright, *Francis W. Little House*, The Metropolitan Museum of Art, New York.

Related Activities

Additional examples of historical and contemporary artists in the applied arts, such as Jackie Rice (ceramicist) or Wendell Castle (furniture maker), would be very helpful. These artists were *not* constrained to use a particular shape dictated by the the architectural design.

Have students build a house structure as a group, with large boxes, developing appropriate interior design.

Discuss cultural differences in functions of objects, such as dishes, beds, cooking utensils, and windows.

Integrate lesson, with the help of a cooperative classroom teacher, into the social studies or geography curriculum.

Design a sculpture (for interior or exterior) that would reflect and complement the design of a dwelling.

Using pictures, models, and descriptive writing, introduce elemental architectural construction forms, such as post and lintel, roman arch, cantilever, and geodesic dome.

UNIT EVALUATION

Through observations, checklists, interviews, use of oral quizzes, and assessment of individual works, determine that students:

1. Have developed spatial concepts through this study of architecture.

2. Have learned that architecture is an art mode that deals with form and space.

3. Understand that architecture is influenced by geographical location, climate, culture, and individual tastes.

4. Have developed a vocabulary of terms relating to architecture.

5. Comprehend that architecture is much more than shelter and reflects aesthetic considerations.

6. Recognize that architecture influences the design of functional objects.

7. Recognize the contributions of architect Frank Lloyd Wright and other architects studied during this unit.

8. Have exhibited creative thought in development of a unique product.

Interior Space Checklist:

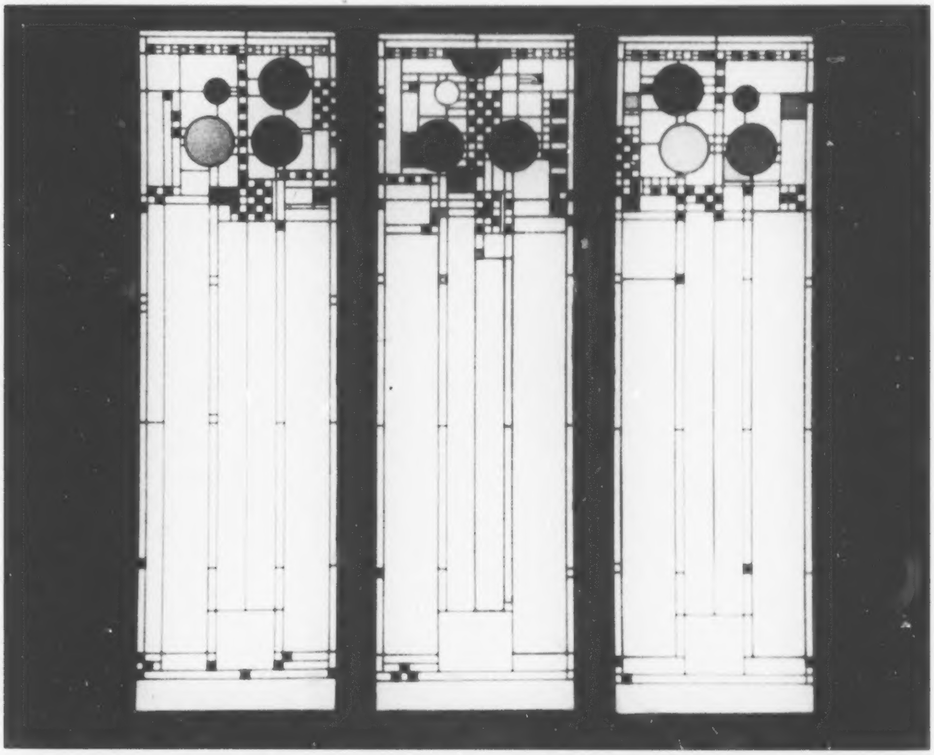
Art Print number ____________

Put an "x" in the space next to the word that best describes your ideas about the interior space of the art print you are viewing.

1. __________ bright __________ dark
2. __________ happy __________ sad
3. __________ large __________ small
4. __________ wide __________ narrow
5. __________ high __________ low
6. __________ cozy __________ open
7. __________ lonely __________ safe
8. __________ free __________ restricted
9. __________ tight __________ loose
10. __________ empty __________ crowded
11. __________ short __________ tall
12. __________ tense __________ relaxed
13. __________ hold one person __________ holds several persons

Name: ____________________________

Teacher: ____________________________



Frank Lloyd Wright, *Stained Glass Window, Triptych,* The Metropolitan Museum of Art, New York.

UNIT GLOSSARY

applied arts—practical designs: functional art.

architect—a person skilled in the art of building.

architecture—the art of designing and building structures.

blueprint—a photographic reproduction of an architect's detailed plans.

cube—a solid body having six equal square sides.

cylinder—a long round body, either hollow or solid.

dwelling—a building or construction used for residence.

elevation—the vertical plane of a room or building.

environment—surrounding, something that environs.

floor plan—a layout, or map, of the horizontal area of a room or building.

height—how tall or high anything is.

horizontal—parallel to the horizon.

interior space—volume within a boundary.

landmarks—any noticeable object on land that serves as a guide: for example, a distinctive building.

length—the longest dimension of an object.

exterior space—outside space, space surrounding an object or building.

organic architecture—a building both at one with and inspired by natural form.

pyramid—a solid having triangular sides meeting in a point.

retangular prism—three-dimensional rectangle.

site—position, lay, place; akin to the local position of building, town, monument, or similar work, either constructed or to be constructed, expecially in connection with its surroundings.

space—volume, space occupied; amount of space (possessing height, width, and depth).

vertical—straight up and down.

width—the distance across; how wide a thing is.

RESOURCES FOR ILLUSTRATING LESSONS

David Wright House, 1952, Phoenix, AZ
House Picture
1. dishes
2. interior space
3. carpeting
In "Visions," *Art & Man Magazine*, 11, no. 6 (April/May 1981).

"Kaufman House, *Fallingwater*, Frank Lloyd Wright," *School Arts Magazine* (March 1987).

Blackfoot Indian Tipi of Great Plains (fig. 5), in J. M. Fitch, *American Building: The Historical Forces that Shaped It* (Boston: Houghton Mifflin, 1966).

Beta-Ta-Kin Ruin, Navajo National Monument, photograph by Laura Gilpin, in A. Berlant and M. H. Kahlenberg, *Walk in Beauty: The Navajo and their Blankets* (Boston: New York Graphic Society, 1977), p. 23.

Old Village of Songo, Babban trees, houses, and granaries in villages of Sanga, photograph by Richard di Liberto, in J. Daude, *African Art of the Dogon: The Myths of the Cliff Dwellers* (New York: Brooklyn Museum/Viking Press, 1973).

World Architecture: An Illustrated History: Intro. H. R. Hitchcock, P. Hamlyn, (London, 1963), p. 80.
fig. 216, Arctic Region, Typical Igloo Structure, p. 80.
fig. 219, Jesselton, North Borneo, Sea Dwellers Home, p. 80.
fig. 221, The fens, Cambridgeshire, Gypsy Encampment, p. 80.

Additional pictures such as:
G. Catlin, *Interior of Winter Hut of Mandan Chief.*

W. Homer, *The Country School*, The Saint Louis Art Museum.

P. de Hooch, *Mother Nursing Her Child,* Detroit Institute of Arts.

F. L. Wright, *Stained Glass Window,* Museum of Fine Arts, Boston.

F. L. Wright, *Chair,* The Saint Louis Art Museum.

SPECTRA SLIDES AND POSTERS

Interiors
Bearden, R., *Pittsburgh Memories.*
Bellows, G., *Both Members of this Club.*
Mount, S., *The Long Story.*
Picasso, P., *The Three Musicians.*
Shahn, B., *Mine Disaster.*
Toyohior, U., *The 4 Accomplishments, No. 2.*
Trumbull, J., *Declaration of Independence.*
Velásquez, P., *The Maids of Honor.*
Wyeth, A., *Alvaro and Christina.*

Exteriors
Evergood, P., *Sunny Side of the Street.*
Homer, W., *House by the Railroad.*
Sloan, J., *City From Greenwich Village.*
Steffen, G., *Photo of New York City.*
Steichen, E., *The Flatiron Building.*
Utrillo, M., *St. Romain Quartier.*
Wright, F. L., *Falling Water.*

UNIVERSAL SLIDES

Brueghel, P., *Tower of Babel.*
Chagall, M., *Birthday.*
Daumier, H., *Third Class Carriage.*
Degas, E., *Rehearsal of the Ballet on Stage.*
Moses, G., *Quilting Bee.*
Matisse, H., *Interior at Collioure.*
O'Keeffe, G., *Radiator Bldg. NY.*
O'Keeffe, G., *Ranchos Church.*
van Gogh, V., *The Night Cafe.*
Vermeer, J., *The Letter.*
Wright, F. L., *Architecture Set, 1.*

SLIDES FROM THE NATIONAL GALLERY, WASHINGTON, D.C.

Bellotto, B., *View of Munich.*
Brown, W.H., *Bareback Rider.*
Canaletto, *The Square of Saint Mary.*
Chase, W.M., *A Friendly Call.*
Daubigny, C., *The Farm.*
Delacroix, E., *Columbus and his son at La Rabida.*
Glackins, W., *Family Group.*
Pannini, G., *Interior of the Pantheon.*
Tarbell, E., *Mother and Mary.*
Tissot, J., *Hide and Seek.*
Unknown American, *Matantago Farm.*
Unknown, American, *The Sargent Family.*
Utrillo, M., *Church of St. Severin.*

15 Various Architectural Views
National Gallery Buildings

Video: Frank Lloyd Wright, *The Architecture of Frank Lloyd Wright.* WR101, Universal Color Slide Co. (video)—75 min.

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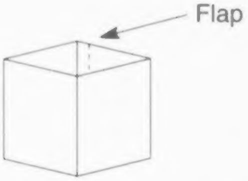
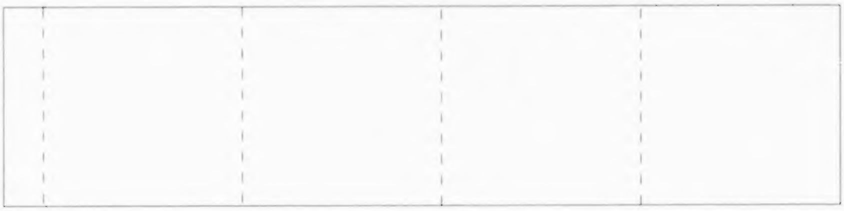
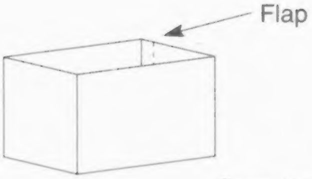


To make a cube, all sides are even.





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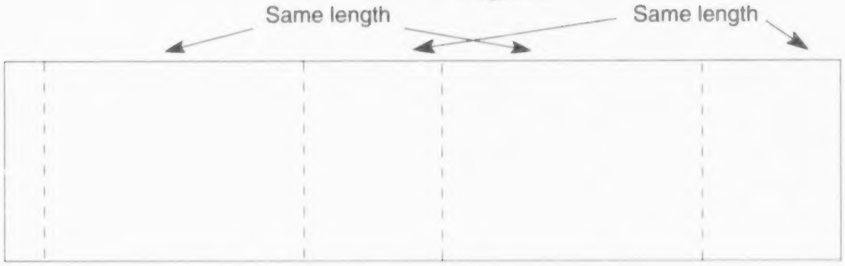
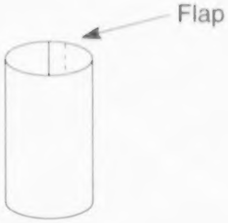
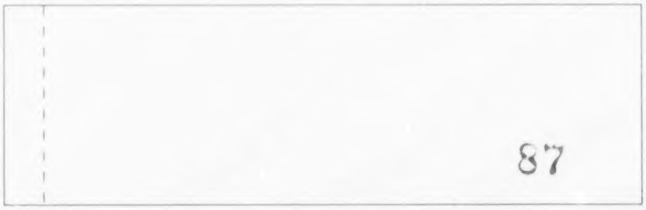
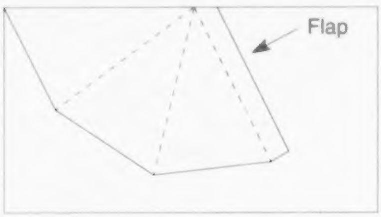

Same length
Same length



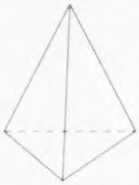
To make a cylinder, make the length about three times as long as you want it wide.



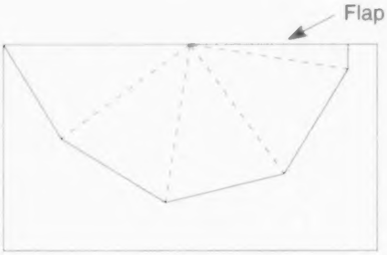
To make a cylinder, make the length about three times as long as you want it wide.



Make sure all sides are the same length. Make all baselines the same.



To make a four-sided pyramid:



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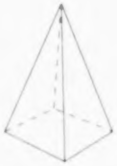
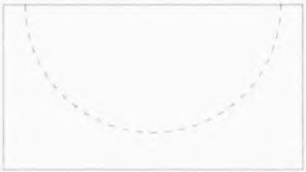
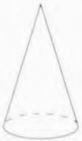


To make a cone—

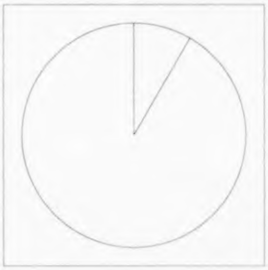
This will make a tall cone.

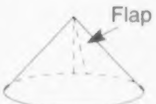




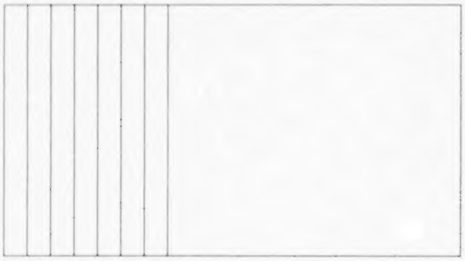
OR

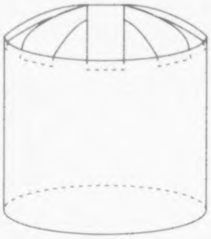
This will make a squat cone.

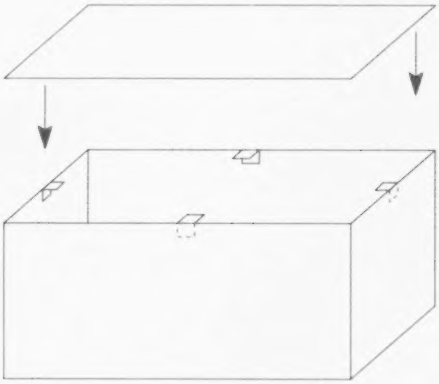




To make a dome, cut strips and overlap them on a cylinder.







To attach a roof, use tabs.
Cut tabs of paper, bend and paste to the side of building then apply more paste to top of tabs and put roof on.

APPENDIX
Lesson 4

SITE INFORMATION

NAME______________

TEACHER______________

Check terms that apply to your picture of a site:

______ Frigid, very cold temperatures
______ Medium temperatures
______ Hot temperatures
______ Dry, little rainfall
______ Average rainfall
______ Sandy soil
______ Rocky soil
______ Average soil
______ Windy
______ In the suburbs
______ In the city
______ In the mountains
______ Hilly ground
______ By quiet water
______ By moving water
______ Few trees and grass
______ In a forest
______ In a desert
______ Very flat land
______ Medium amount of sun
______ Lots of sun
______ Little bit of sun
______ Not close to transportation
______ Close to transportation
______ Crowded area (lots of people)
______ Open area, lots of space
______ Beautiful view
______ No beautiful view

Check the type of family you think would build a house here.

______ Small family will live here.
______ Average family will live here.
______ Large family will live here.
______ Active family will live here.
______ Quiet family will live here.
______ Nature-loving family will live here.
______ The family who will live here needs space for hobbies.

Teacher information on Frank Lloyd Wright:

"Architecture is the language of the human heart. I want space to come alive." Frank Lloyd Wright was a man who saw beauty in nature. He loved the open flat spaces of the West and was intrigued by the forms of growing things. His mystic ideas of human beings' relationship with nature was evident in his architectural style.

Wright's first love was architecture, and he was encouraged by his mother. Even before his birth, she hung engravings of the great cathedrals in her room, hoping to influence her unborn child. Some believe the "Froebel Blocks" she placed in his nursery for him to play with inspired the geometric building of his architectural career. He studied engineering at the University of Wisconsin, since there was no architecture course, but he left in 1887 to work in an architect's office. During this time, he was influenced by Louis Sullivan's principle "form follows function," but later adapted it for a more aesthetic appeal.

In 1892 he opened his own office, and, until 1910, he developed architectural innovations that had worldwide importance. These "Prairie Style" houses accented the strong horizontal lines that he has been noted for and also the central axis to a home, facilitating easy movement through the house. Rooms extended out onto terraces that tied together interior and exterior spaces and allowed the inhabitants a closer interaction with nature. His work lost favor with the hard-line modernists of the period until the 1930s, because of his reluctance to use technology. His intense critical appraisal of modernist architecture developed into his sensitivity to building and setting. The relationship with interior and exterior space, the character of those spaces, and their psychological effect were intrinsic to his houses. He concentrated on volumes and spaces and the use of natural materials and forms to enhance the emotional power of his designs.

Wright disliked cities and the money-centered urban society. He called it "mobocracy" instead of democracy and believed the cities should be torn down and developed along his designs for community living. He called his city plan "Broadacre," but it wasn't until the 1970s that this decentralized idea of self-sufficiency became accepted as an alternative to dense city living.

After World War II, Wright's architectural designs were strongly influenced by organic forms such as shells, cobwebs, and honeycombs. His city structures reflected vertical organic shapes such as the tree. His best-known city structure of this time is the Guggenheim Museum in New York, which reflects a spiral shell form. Its walls shut out the surrounding city that Wright rejected, and lights the interior from above. The best-known house that exemplifies Wright's organic architecture is the Kaufman House, known as *Fallingwater*, built in 1936 in Mill Run, Pennsylvania. The house seems to be part of the rocky ledges of the mountain, and a stream and its sounds run right through the house. The house is made from the rocks found at the site and all the furniture is built from trees cut on the property. The strong horizontal shapes, natural colors, and textures of the materials help it to become part of its environment in every way.

Among the many innovations he developed are the cantilever, central heating, air conditioning, double glazing, open-planned kitchens, under-floor heating, and carports.

Biographical Notes

Paula Miriani has taught art since 1966 at all levels of public school, inner city to affluent suburban, gifted to emotionally impaired, adult education groups and classroom teachers. Recently, she was awarded commendation as an "outstanding teacher" in Wayne County, Michigan, and her school has been named a National Exemplary Elementary School by the U.S. Department of Education. Paula is currently an elementary art specialist and art coordinator for the Grosse Point Public Schools. Her special field of study is watercolor.

Patricia L. Johnson is the elementary art specialist and art coordinator, K-12, for the Menominee Area Public Schools and a registered Michigan Artist-in-Public-Places, specializing in steel outdoor sculptures. Pat has taught for nine years, ages 4 through senior citizens, at a tri-city art gallery/studio facility and eight years in the public schools. She chaired the committee that wrote the DBAE curriculum, K-12, for her school district.

Paula Miriani and Patricia Johnson

Acknowledgments

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UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

Does this unit fit with your understanding of DBAE?

How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

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Thank you.

MANY

SEEING

Many Ways of Seeing is a unit written for middle school or junior high school students. It investigates themes and issues in art such as the concept of originality, interpretation of visual language, symbolism, and examination of the categories of *fine art* and *folk art*. Through this unit students will learn to substantiate with good reason their personal judgments about art of the past and present, including their own art. The theme of originality in art is studied in some depth in this unit as students learn in sequence about fakes and forgeries, artistic influences, and the concept of homage, or reference by an artist to other artists' works. Students will study symbols from nature in African masks, narrative use of symbols in a Laotian story cloth, and the use of symbols in paintings by artists such as Jan van Eyck and Edward Hicks. Students use contemporary and personal symbols in their own artwork.

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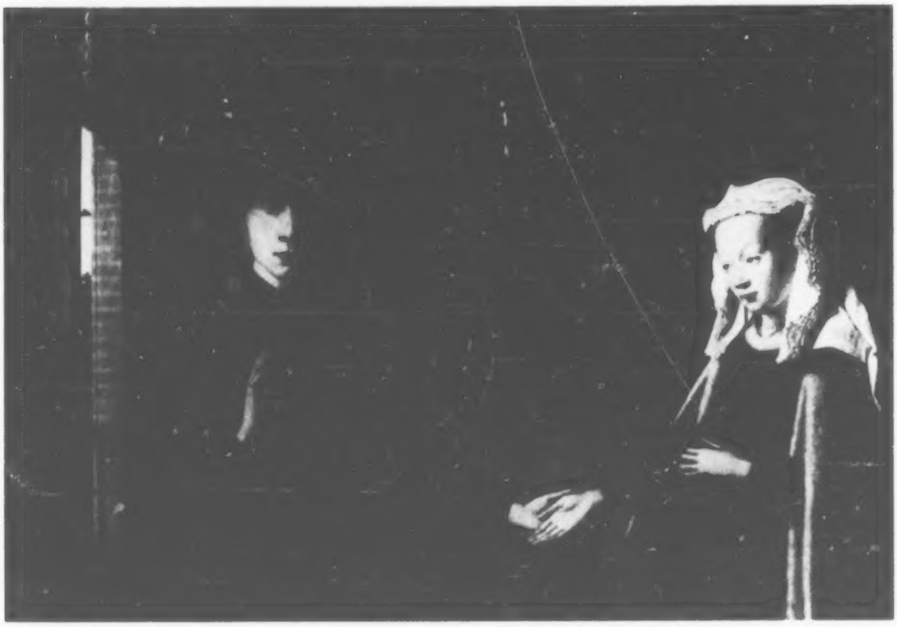
MANY WAYS OF SEEING

INTRODUCTION

In this unit STUDENTS WILL LEARN TO SUBSTANTIATE WITH GOOD REASON THEIR PERSONAL JUDGMENTS ABOUT ART OF THE PAST AND PRESENT, INCLUDING THEIR OWN ART. These six lessons focus on issues of originality and authenticity in art, interpretation of visual language and symbolism, and the categories of "fine" art and "folk" art.

The unit is designed to fit within the curriculum of a middle-level/junior high general or foundation course in art, or it can be incorporated into a studio elective course such as painting and drawing, graphic design, etc. Since the acquired knowledge and processing skills can be applied to subsequent units and lessons, we suggest that this unit be introduced in the initial stages of the course of study, but after students have had a review of the basic skills and concepts learned at the elementary level.

This unit is specifically designed to be used with grade 8, but could easily be adjusted for use with grades 6 to 9. The unit will take approximately six weeks to complete if the class meets every day for a 45-minute period. Teachers should realize that they can adapt these lessons to the needs of their own teaching schedules by editing or extending.



Jan van Eyck, *Giovanni Arnolfini and His Bride* (detail), National Gallery of Art, London, England.

FAKES AND FORGERIES

LESSON

1

ONE

Lesson 1

Fakes and Forgeries (1 period)

This lesson aims at helping students understand the value of original art made by the hand of the artist. They should also recognize the need to look at art (including their own) closely and critically. Distinguishing a forgery from genuine art involves knowing art history, being able to remember visual details, and learning how to analyze art. Young students are certainly capable of all three on an introductory level. The issue of authenticity and originality and fakes and forgeries also raises important questions about aesthetics and ethics that students should become aware of.

Objectives

The students will:

1. Contrast an original work with an unauthorized copy and an authentic work with a fake to
   a. develop skills of close observation and
   b. understand that art historians rely heavily upon "close looking" and formal analysis (**criticism**), as well as their knowledge of **art history,** to detect fakes.
2. Learn a little about the extent and nature of art forgery (**art history**) and about particular artists.
3. Discuss the concept and value of original art (**aesthetics**).
4. Apply principles in preparation for making art in Lesson 2.

Preparation

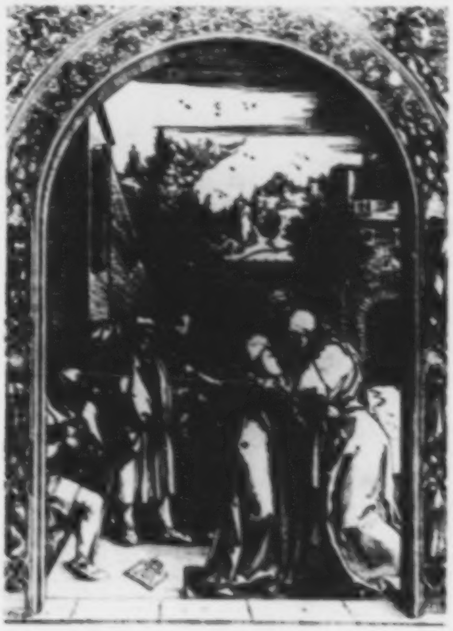
Tell students that they are going to become detectives for a day. They might be asked how they would feel if they went into an art museum and saw there the best picture they had ever made—with somebody else's name on it! Or an exact copy of it that they never made—with their name on it. That has happened to many famous artists, and sometimes they are no longer alive to be able to tell anybody about it. But Albrecht Dürer, the famous German artist who worked in the early 1500s, did know that people were copying his work and passing it off as original Dürers. He tried to stop the forgers, but couldn't manage it. Ask students what they might do in a similar situation? Would they get upset if someone tried to forge their art? Why or why not? Would it make any put his or her own name on it instead of theirs? What if the forger gave them all the money received for it? What if the forger's work were much worse or, on the other hand, actually better than theirs? If they did want to stop the forgeries, what would they do?

Note: *Authenticity is not an absolute but is rather a matter of degree. Judgments depend not only on contemporary definitions but also upon what was the acceptable practice of time, place, and culture. Many artists authorized copies made after their originals; Dürer did not, and thus an unauthorized copy of a Dürer woodcut*

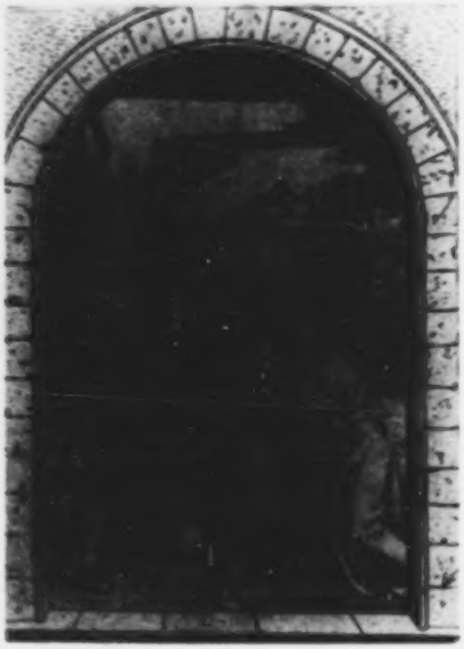
Teachers will cover the credit lines for the comparison activity.

Materials

Illustrations of copied, forged, and faked works have been published (see bibliography), but they may not always be easy to come by or be satisfactory for teach-ing purposes. You could photocopy the Dürer/Raimondi illustrations in this lesson and give copies to each student. At least one pair of works—one real, one forged—is essential to this lesson. The two Goli masks in this lesson could serve by themselves to illustrate the issue of fakes. A nearby art museum might be able to supply more images or suggest sources. A range of other slides or reproductions are also needed for this lesson, and most teachers already have these.



Albrecht Dürer, German, *Joachim and Anna at the Golden Gate*. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



Marcantonio Raimondi, Italian, *Meeting of Joachim and Anna at the Golden Gate*. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

can be considered a forgery. Some art historians contend, however, that Raimondi's copper engraving copy off Dürer's woodcut is also an original, authentic 16th-century work at the same time that it is a forgery. This is a complex issue; consider the comprehension level of your students as you clarify these subtle distinctions.

Vocabulary

Forgery, fake, authenticity, woodcut, monogram, watermark, original (noun), art historian, genuine, reproduction, Goli, Baule

Instruction

1. Show students reproductions of a pair of works, one original, one forged, such as the Dürer and Raimondi prints of a woodcut from Dürer's *The Life of the Virgin* series. Use the artists' names, but do not say which print is which. Tell the students that they will eventually try to decide. They should be reminded that the fake has fooled many people, including art experts, so they should not feel bad if they choose the wrong one. Besides, they are themselves looking at *reproductions* of both prints. (Under what circumstances could one call both these reproductions "fakes"? Answer: If someone tried to pass them off as originals by either artist.)

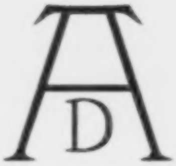
2. Explain that the scene they are looking at is the meeting of Joachim and Anna at the Golden Gate, a story told in the apocryphal books of the Bible. Joachim, an elderly shepherd, had gone into the desert, in despair that he and his wife Anna were childless. There an angel had appeared in answer to Joachim's prayers and said that Anna would soon be pregnant. This scene shows Joachim's return to his city, where Anna was waiting at the so-called Golden Gate. He has probably just told her his news of the divine blessing. The Virgin Mary was the child that Anna eventually bore.

Now have students note on paper all the differences that they can see. They should surely notice that one of the prints does not have floral decoration and human figures (representing prophets) on the enframing arch. The print with plain stonework also omits the birds in the distance, details of brickwork in the doorway at the extreme left, and the shadow at the lower right-hand corner where the arch meets the front ledge. And it does not include a date. Urge students to study *all corresponding details* in both prints, such as expressions on faces and the way lines are used to shape faces and garments and to depict brickwork, roofs, etc. If the photocopy is sharp, students should also see differences in depth (and, thus, darkness) of line. Tonal relationships in the two prints are certainly different, and you might help students to see that the evenness of outline in one (the copy) tends to flatten space a little.

The differences students have noted (perhaps with your help) should be listed on the blackboard for everyone to see, and students should be encouraged to discuss them. The lesson here is mainly a lesson in looking. Students should understand that if they were art historians with expertise in Dürer's style, they would have a much better chance of guessing which is his original. Now, nonetheless, it is time they should try to say which is the Dürer, which the Raimondi.

3. Dürer signed his work with a monogram (see illustration and copy it on the blackboard). Students will see it in both these prints. Yet one print is not genuine. Dürer's woodcut was made in 1504 (though the date may look like 1509 to your students). Dürer was in Venice from 1506 to 1507 and made a formal complaint to the Venetian Signoria about the unauthorized use of his monogram. Raimondi was told to stop using it.

4. Explain that copying and forgery are old and frequent phenomena and that a copy may not but forgery always involves an intent to deceive by representing a work as something it is not. Often true forgeries and fakes are done long after or in a different place from the original or authentic work that they purport to be. Ask why art forgery exists. Mention that it is often very difficult to detect. Point out that it has only been in this century that photographs have been an aid to detection of fakes. Before that, the only way someone could make a close study of two works, one of which was perhaps a forgery, was to be able to see them side by side. Even though Raimondi's copies after Dürer look different from Dürer originals (and his version of *Joachim and Anna at the Golden Gate* takes the most liberties with the original of any that he did), it would


Dürer's monogram

Goli Mask, African, Baule, The Metropolitan Museum of Art, New York.

Goli Mask (doubtful authenticity), African, The Metropolitan Museum of Art, New York.

Teachers will cover the credit lines for the comparison activity with the two masks.

not have been easy, given the absence of photography and the difficulty of travel, for people of the early sixteenth century to see Dürer and Raimondi prints together.

Note: *Borrow magnifying glasses from the science department. Students will be better able to see subtle differences not only between the two prints, but they will feel more like detectives. Tell them that fine art print experts regularly use magnifying glasses to study prints—if for no other reason than to marvel at the great skill (technique) involved in creating them.*

5. Show a range of slides or reproductions. Ask students to say which work a prospective forger would find hardest to fake? Easiest? Most worth the effort? Least worth it? Why? (Keep assuring students that there are no certain answers, but, rather, sound opinions that can be supported.) If reproductions are used and placed around the room, students could be given sets of cards with questions like those above on them (one to a card), and they could then get out of their seats, move around to see each reproduction, and place underneath the card they think most appropriate. A follow-up discussion would be aimed at eliciting their reasons for choosing certain works.

6. Refer again to the Dürer and Raimondi prints (use the artists' names) to demonstrate that forgers need great skill to produce a complete forgery (as opposed to faking a signature on an existing work). Students should easily understand why Marcantonio Raimondi (circa 1485–before 1534) was not only an accomplished engraver but was also a successful forger (some claim he was the first really famous forger in Europe). Remind them that art historians use close observation, comparison-contrast, interpretation, and critical analysis (as well as research and technology) in order to decide what is genuine.

7. Students might like to know that, for his prints, Dürer used paper with specific watermarks that are known. (Show them paper that has a watermark.) That makes it easier for art historians to detect forgeries of his works. Nonetheless, when Dürer died in 1528, there were more forged Dürer prints in existence than genuine ones. There were also plenty of forgeries of his paintings, and forging of his work continued at a great rate through succeeding centuries.

Extension: Raimondi not only imitated Dürer's style but used copperplate engraving and made it look like Dürer's woodcut medium. This was a very difficult challenge. Students could be taught why.

8. Initiate a brief discussion on whether a copy or a forgery can be art. Raise a few other aesthetics questions. What if there were a way to make a perfect duplicate (accurate down to every molecule) of the Dürer or of any masterpiece? Would the duplicate be less good or valuable than the original? Why or why not? The genuine Dürer students looked at is a print, meant to be printed in multiples. How can prints be origi-

nal? What do we mean when we talk about "original prints"?

Explore some aesthetic questions in a class discussion. If Raimondi had left off Dürer's monogram, the print would be a copy. Would it still be a forgery? Raimondi often made prints after other artists' designs, but usually it was with their permission. Are such prints forgeries? Can copies have as much aesthetic value (let alone monetary value) as the original design? Can copies have originality? How important is *idea* to our concept of originality? Copying other people's designs was a generally accepted practice in the Renaissance, and there were no copyright laws. Is our concept of originality different today? Raimondi made other copies after Dürer. One of these, from the *Life of the Virgin* series, includes Raimondi's monogram along with Dürer's. In another series, Raimondi omits Dürer's monogram entirely. How might these differences affect our views of Raimondi's works?

9. Near the end of the class, ask students to look at the two Goli masks that are pictured here, but do not tell them which is which. Instead, have them note all the differences they can see. Write them on the blackboard. Then tell students the characteristics of a *genuine* Goli mask of this type—details that have been noted and are studied by museum curators of African art in order to say if a Goli mask of this type from Baule is genuine: a really round shape; a *secondary outer edge*, like a broad collar, all around the face; horns quite rounded, with incised markings, if there are any, always *perpendicular* to the length of the horn; eyes with triangles (or ovals) *surrounding* them; lack of a nose; and the mouth a good-sized rectangle made to look as though the "face" is grimacing. Then ask them to choose which mask is genuine and which is the fake. Point out that both these masks are in a museum collection. That means that a museum person was fooled at some point. The museum did not want a fake in the collection, but now that it has realized that one of these masks is a fake, the mask is used as a tool for teaching, just as we are using it.

10. Homework assignment: Ask students to choose a postcard reproduction they like from a group offered by the teacher and write no more than one page delineating four or more characteristics of the work that they would have to capture if they were to make a successful forgery of it.

Evaluation

1. Did each student look at pairs of slides or reproductions in class and distinguish subtle differences?

2. Did each student compare and contrast a forgery or fake with a genuine work with the mind-set of an art historian trying to detect the original?

3. How many students participated in the discussion of aesthetics? (Responses could be ticked off in the grade book.)

We anticipated that teachers will select activities from this lesson that will suit their requirements. Others might choose to use all of the activities or devise others on their own.

4. How well did students do at ascertaining the real Goli mask? Were their reasons sound, demonstrating careful observation and thought?

5. How well did the students do in their written homework on the characteristics they saw in a particular work of art? Did they identify major characteristics? Did their work demonstrate thought and effort?

Artists' Biographies—Information for Teachers

Albrecht Dürer (1471-1528) was one of the greatest German artists of the Renaissance. Born in Nüremberg, he studied art with his father, a goldsmith, and with Michael Wohlgemut, a local painter and printmaker. He spent a year in Italy in 1494, where he was influenced by Mantegna. In Nüremberg, a year later, he began a very successful career. Not only an artist, he was a true renaissance man. He made scientific studies of perspective and wrote treatises on proportion and theory. A fine painter, Dürer was, nonetheless, most noted as a printmaker, producing numerous engravings and woodcuts with great skill and originality. After 1517, when he became a supporter of Martin Luther, his art became a personal testament to the new Protestant faith.

Marcantonio Raimondi (Italian, circa 1485–before 1534) was one of the leading engravers of the Italian Renaissance. He made much of his living making prints after other artists' designs. Generally these prints were made with the original artists' consent and even under their direction. His amazing versatility as a draftsman enabled him to work in the spirit of Raphael, who employed him as his engraver. He also, however, copied prints without the original artist's permission. This was the case with his prints after Dürer.

It was apparently through Raphael's acquaintance with Dürer that Raimondi learned of Dürer's work. He greatly admired Dürer's *Life of the Virgin*, and his first engravings of that work appeared while Dürer happened to be painting in Venice. Dürer protested at once to the Signoria of Venice, the city-state's supreme authority. An edict was published forbidding Raimondi from putting Dürer's monogram on his copies. Some historians think that Raimondi did stop using Dürer's monogram then, but that unethical print dealers later overprinted it on some of Raimondi's and other artists' forgeries of Dürer. Raimondi copied not only 17 prints of the *Life of the Virgin*, 16 of which had Dürer's monogram, but also the 37 smaller woodcuts of Dürer's *Passion*, which did not.

Information about the Goli mask referred to in this lesson is at the end of Lesson 3.

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IMITATION VS. ORIGINALITY

LESSON

2

TWO

Lesson 2
Imitation vs. Originality:
(1 period discussion, 4 periods production)

Day 1: Discussion

This lesson moves beyond the relatively simple issue of genuine art being that which was made by the "real" artist. The close looking and analysis that students used in the first lesson to discriminate between a bogus and a genuine artwork are used here to continue to examine whether art that closely resembles another work (but is no fake or forgery) can be original—in the sense of being personal, special, unique. Students will consider the aesthetics question of whether art must be original to be called art. They will then apply what they have learned in making an homage or "spin-off" *original* of their own.

Objectives

The students will:

1. Broaden and deepen the concept of originality (**aesthetics**) that was initiated in the first lesson (limited there to whether "the hand of the artist" created a work or not).

2. Contrast at least one work of art with another that was inspired by it but is no copy (**criticism**).

3. Determine what is original about a well-known homage (**criticism**) and learn a little about the artist and the work (**art history**).

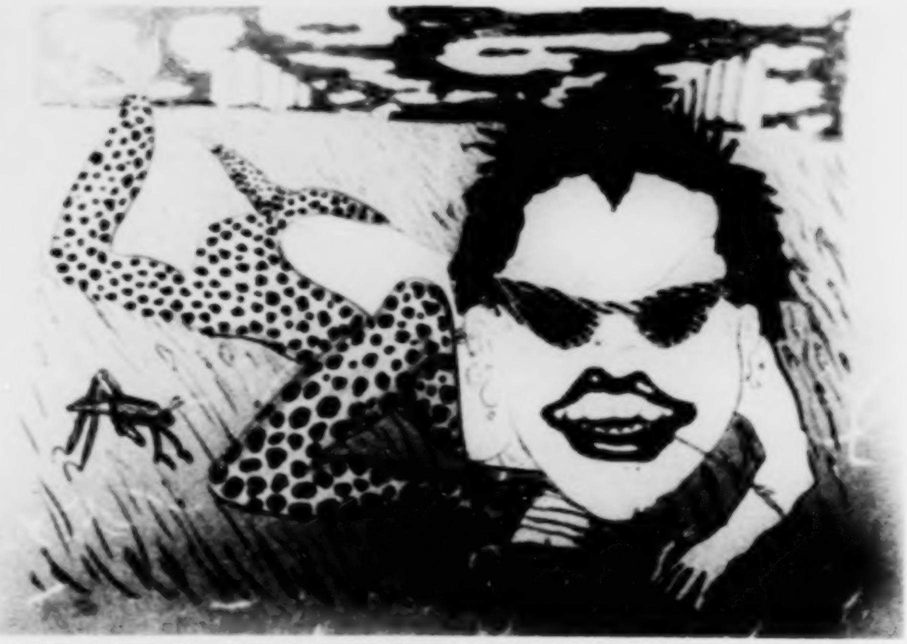
4. Draw a preliminary contour sketch in preparation for a completed drawing with subject matter and composition based on a famous work (**production**).

5. Create an original drawing that is an homage to a famous work of art (**production**).

Preparation

Review images and concepts from the previous lesson, reminding students that they had to look very closely at details, as well as compare and contrast artworks, and that they had needed additional information that was not apparent visually. Remind them, too, that they had to think about the significance of what they had seen and make decisions similar to those that art historians and critics make. (This **process** was more important than any interest of theirs in the phenomenon of fakes and forgeries.)

Some of the lessons in this unit require more than a single class period. The number of class periods needed will vary according to length of periods, teacher's selection of activities, grade levels, and so forth.



Red Grooms, *Lorna Doone* (detail), Brooke Alexander Editions, New York.

We selected the topic of "originality" because we believe it is of interest to students of this age level. The notion of copying is often viewed negatively, but the range between total originality (if there is such a thing) and copying is a wide one in which artists have traveled for centuries. We felt that the concept deserves attention.

Note: *Do not be alarmed. This lesson could be a course of study in itself if each issue raised were treated in depth. Hurry through the first two instructional strategies outlined below and spend the rest of a 45-minute class period on the third strategy (extending, if need be, into part of a second period). Making art in connection with this lesson will probably take four periods.*

Materials

Slides or reproductions of Andrew Wyeth's *Christina's World* and of Red Grooms's *Lorna Doone* (the latter illustrated here), or of another pair of "twins"—original and homage. Use postcards or other printed reproductions of a variety of artworks. Other images are optional, as noted below. (Materials for art production—see **Lesson 2, day 2.**)

Vocabulary

Homage, curator, copy (noun), provenance, study (noun), originality, contour, tribute, allusion, collage, gouache, impression, opaque, print edition, lithography. (Teach the words you plan to use in the unit.)

Instruction

1. Briefly (5–10 minutes) point out that an artist sometimes chooses to make—and does not hide the fact that he or she has made—an exact or close copy, either of the artist's own or of another artist's work. *Ask students to guess the reasons. Write valid responses on the blackboard. Restate the reasons to reinforce them.* Such a copy is no forgery, but neither is it considered an original when it slavishly imitates an earlier work. If you can, quickly show an example or two of images of their own that artists have copied: a Gilbert Stuart *George Washington,* for instance. Or John Singleton Copley's *Watson*

and the Shark (four known versions). Do show, if you show nothing else, a *Peaceable Kingdom* (pivotal to later lessons in this unit). Edward Hicks made more than one hundred versions of this image.

Optional aesthetics tidbits: *1) Museums want to own the first version of a work that an artist later copied. Can students think why? Should museums rethink this issue? What if one or more copies are better than the first version? Should that make a difference? Often it is very difficult for museum curators and art historians to prove which "copy" came first. The best proof in such instances is usually written documentation, such as a history of who has owned the work since its creation (a record known by the French name, provenance* [pro-ve-nahns]).

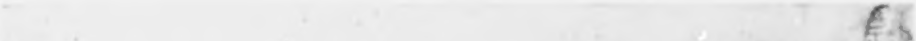
2) Sometimes an artist makes a very finished painting—often small but sometimes not—as a preliminary "study" for a work. Are both the study and the "final work" original in the sense that they represent originality?

2. Artists often produce works that are inspired by their interest in another artist's composition, especially when they admire the artist. Tell students that they will look and try to decide (being detectives again) whether some works are original and, if they are, what makes them original. Some of the French impressionists modified and adapted Japanese prints they collected or saw in an 1890 exhibition in Paris (see the Metropolitan Museum catalogue, *The Great Wave,* listed in the bibliography at the end of the lesson). You could distribute photocopies to students of the works illustrated here: Suzuki Harunobu's *Gathering Lotus Flowers* and Mary Cassatt's *Feeding the Ducks.* Break the students into small groups of four or so. Give each group one print or the other. Have them study the print for a few minutes and report to the class on the characteristics they find in it. Compare the results. Students should see similar characteristics in the two works. Write responses on the board. The compositional devices that Cassatt saw in a Japanese print like this were excitingly new by Western standards. *Balance is asymmetrical; there is a diagonal thrust; space is flattened; point of view is unusually low; details are sketchy; patterning is evident (in dresses, kimonos, ducks, water lilies); and objects in the pictures are cropped.* While students should recognize Cassatt's debt to the Japanese artist, they should be guided next to pay most attention to the originality of Cassatt's work—to the ways it is different from the Japanese print. The same student groups could work together again to reach such conclusions. Cassatt's print has not only its own subject matter and theme, but the ideas, thoughts, and feelings that it conveys are truly her own and depicted in her own way. Again, reinforce points by writing them on the blackboard.

We selected the Grooms homage because Christina's World *is so widely known.*

3. Homages [Oh-ma-jes]: *Tributes or visual allusions to the work of another artist.* Now students are ready to study a pair of works that are even more closely related than were the Cassatt print and the Japanese print. The teacher's challenge here is to choose a work that "quotes" or follows the composition of a famous painting so closely that anyone familiar with the older work will instantly recognize it as the source of the newer one. Since both the "quoted" work and the "homage" will probably be new to students at the middle level, they must somehow see both works together. Red Grooms's *Lorna Doone* is illustrated here (inspired by Andrew Wyeth's *Christina's World*, reproductions of which are easy to come by). You might give each student a photocopy of the Grooms work. Or you might pair Emanuel Leutze's *Washington Crossing the Delaware* with Larry Rivers's version of that painting; Velazquez's *Las Meninas* with Picasso's *Las Meninas;* Charles Demuth's *I Saw the Figure 5 in Gold* with Robert Indiana's *X-5;* Edward Hopper's *Nighthawks* with Red Grooms's *Nighthawks Revisited;* etc.

Examine the "original" and the "homage" with the class, comparing and contrasting the two works. Using the inquiry method, initiate a class discussion aimed at getting students to recognize that, despite obvious and deliberate imitation, the later artist made a new piece of art that expressed his or her own thoughts and is firmly rooted in the culture of the artist's own time.



Suzuki Harunobu, Japanese, *Gathering Lotus Flowers*. The Art Institute of Chicago.

Extension: How good at drawing do students think Red Grooms is? Art historian Judith Stein: "Red's characteristic mode, with elements of cartoon-like renditions, willful distortion, and exaggerated perspectives, is the expression of a master draftsman." (*Red Grooms: A Retrospective 1956-1984*, exh. cat. [Philadelphia: Pennsylvania Academy of Fine Arts, 1985], p. 11.)

Extension: If the teacher has collected or can find some cartoons, greeting cards, T-shirts, or advertisements that "play with" a famous work of art, students would especially enjoy seeing them now (alongside the famous "twin" if it is not in their store of images). A motivational bulletin board displaying the "twin" images could be set up in the art room. You may want to encourage your students to look around and bring in various examples they have at home or have found.

Mary Cassatt, American, *Feeding the Ducks*, The Metropolitan Museum of Art, New York.

Extension and Alternatives: In addition to—or instead of the suggested lesson—teachers might deal with another, more complex issue. Many contemporary artists work in series. (Frank Stella, for instance, has completed several series, any one of which would be fruitful for students to examine.) Some series include works that are very similar. This raises questions. Are they all original art? Are some? If so, which ones? How different must similar pieces by an artist be to be called original? Look at Andy Warhol's soup can, electric chair, or Marilyn Monroe series, for instance. Show two or more such images to your students and ask them to list the differences. What are their thoughts about the originality of these works? Assure students that there are no easy and no absolute answers to this question. The issue of originality is one that aestheticians struggle with. Each of us must wrestle with it in our own way and continue to examine our thoughts about it every time we study and judge a work of art. Some critics believe that a Warhol painting of one Campbell soup can projects a feeling that is different from one that includes, say, thirty cans. Others have disagreed or are not sure.

Red Grooms: "I've always felt that it's good to have the art context because it gives you something to go against."

(From Paul Cummings, "Red Grooms Interview," *Archives of American Art* [March 4, 1974], p. 110.)

Evaluation

1. Were students able to list the differences between the Cassatt and Harunobu prints?

2. Did many of the students participate in the discussion of Red Grooms's homage to a Wyeth painting? (Names could be ticked off in the grade book.) Aim to encourage others in future discussions.

3. Can students identify the original parts (ideas) of an homage and tell something about the artist?

Days 2–5: Production

Objectives
(see Lesson 2, day 1)

Materials
White paper or oaktag 12 x 18" or larger. Markers, pastels, colored pencils, pencils

Instruction

1. Begin with a review of the nature of an artistic homage. Tell students that they will now make one. Using a famous work of art as their base, they will learn more about technique and composition and, at the same time, have the great fun of "doing their own thing." Make it very clear that the challenge of making this art is to alter an existing image to accommodate their own ideas.

2. Students will now select a work of art that will become the inspiration for an original work of their own. A postcard reproduction (or a photocopy) should be provided for them so they can have it handy to study, digest, and think about modifying it. *Caution: Choose any selection of works, but try to choose works of equal difficulty.* Give each student three or four prints to choose from to do an homage.

Suggested art images for homage production activity:

- Well-known artworks, such as Grant Wood's *American Gothic*, Henri Rousseau's *The Sleeping Gypsy*, Edward Hicks's *Peaceable Kingdom*, Georgia O'Keeffe's *Red Poppies*, or Winslow Homer's *Breezing Up*.

- Images of merit by contemporary American artists, such as Romare Bearden, Faith Ringgold, Julian Schnabel, Fritz Scholder, R. C. Gorman, Janet Fish, or Helen Frankenthaler.

- Artworks that exemplify cultural styles, such as Japanese paintings or prints, African masks, or Native American patterns and symbols.

- Artworks that exemplify art styles, such as romanticism, baroque, impressionism, cubism, pop art, and so forth.

- The teacher might suggest a specific time period for the students to work within—or a specific place. The 1800s, 1950s, or present day, for example. Or a place with special characteristics, such as Hawaii or Japan.

3. The students will make a sketch of the reproduction they have chosen. They should look for strong outlines and shapes in the reproduction to start their image of the work. At first, they will concentrate on major shapes and objects in the piece rather than on the background. Background work and shading will come in at the last stage of the drawing. The background, however, will be a very important part of the whole picture, especially if students are portraying a time period or specific place.

Art teachers will need to draw on their resources of clippings, slides, posters, art magazines, and books to enrich these lessons.

4. Students should be encouraged to experiment freely with the original image—perhaps by magnification, miniaturization, reversals, fragmentation, partial delineation, distortion, etc. If the students are working from a

A sequel to these lessons on forgery, copy, imitation, and influence might be a discussion about artists who have revolted against the established style in truly original ways.

reproduction of a portrait or portraits, they can substitute it with another face, their own, for example, or a friend's.

5. After the major shapes are completed, the student can develop the background. Does it take place in the student's hometown? In Hawaii? New York City? Japan? What specific objects in the background should be developed in each of those instances? Palm trees, the Empire State Building, rice fields?

6. In the final stage the students should be urged to use a variety of media to complete the project. (The teacher can decide which is best.) Students can create a collage using colored paper scraps and other materials, or they can paint their works, use markers or pastels. (Make a variety of materials available.)

7. Throughout the lesson, the teacher should emphasize to students that when their work is finished, the viewer must still be able to recognize which famous work inspired it. At the same time, students must transform it into their own very personal work.

Evaluation

Students' homage art products might be evaluated according to the following:

1. Did the student adapt the "masterwork" in a number of ways?

2. Did the student incorporate into the subject matter portraits, architecture, flowers, landscape, etc.?

3. Did the student reflect in his or her work various expressive qualities, such as strength, humor, beauty, excitement, etc.?

4. Did the student use the medium creatively and imaginatively?

5. Did the student successfully incorporate his or her own originality into the work and at the same time enable viewers to recognize which older work was the base?

Artists' Biographies—Information for Teachers

Mary Cassatt (1844-1926), possibly this country's most famous woman painter, was considered one of America's best even in her own era, although she lived in France from the time she was 22. Her early work in France was rejected by the conservative Salons, but in 1877 she was invited by Degas to exhibit with the impressionists. Although she was close to Renoir, Manet, and Cézanne, Degas was the friend who influenced her art most strongly. Her oils and pastels, especially her studies of mothers and children, best reveal this influence. She was also a fine printmaker who developed a special way of adding color to her graphics.

Red Grooms was born in Nashville, Tennessee, in 1937, and was voted the wittiest person in the class when he graduated from high school there. He studied art briefly at The Art Institute of Chicago, leaving because he was dissatisfied with the school. He tried two colleges before finding an art teacher he really liked in Hans Hofmann, a founder of abstract expressionism, who had a school in Provincetown, Massachusetts. Soon after settling in New York in 1958, Grooms showed his penchant for working in all kinds of media, including the "art happenings" of the late 1950s, which he was instrumental in developing. Grooms has made elaborate walk-through sculptures, assemblage paintings, flat and three-dimensional prints, and films—all of it serious-funny art that is usually about city life or about art history. His art sometimes causes a "ruckus" in the art world, which does not always know what to make of it. "Ruckus" is Grooms's own word for what he creates.

Edward Hicks (see Lesson 4 in this unit)

Andrew Wyeth is often called America's most popular artist. He was born in Chadds Ford, Pennsylvania, in 1917, the youngest child of the well-known illustrator N. C. Wyeth, from whom he received his early art training. He admired Winslow Homer, whose influence can be seen in Wyeth's early work. He also learned from Peter Hurd, the New Mexico artist who studied with Wyeth's father when Andrew was still a boy. Wyeth paints tonally, in a realistic mode, imbuing his traditional imagery with a somber, sometimes hauntingly mysterious, expressiveness.

Background Information for Grooms's *Lorna Doone*.

Lorna Doone came into being this way, according to master printer Steven M. Andersen, founder of Vermillion Press, Ltd., Minneapolis:

"Once when Red was here, he needed to send a card to some friends back in New York, so he left the studio for a few minutes to drop into a card shop he'd seen down the street. Well, a few minutes later he came running back in, shouting, 'Quick, where's something I can draw on?' There were some lithographic stones laid out on the counter, and he began to draw right onto one of them a caricature of this new-wave girl who was the clerk at the card shop. She had purple hair and sunglasses, and he put her in this leopard-skin outfit. Then behind her he added some silos and put the reflection of a truck in her sunglasses. She was supposed to be the Minneapolis version of *Christina's World*. He couldn't think of a name for her though, so he went back to the card shop and asked what her name was. It was Lorna Doone. That name absolutely made Red's day—his week." (C. Howell, "Troubled Times for a Premier Printmaker" [*Picture Magazine, Minneapolis Tribune*, April 1, 1984], p. 19).

So, in *Lorna Doone* (also the name of a nineteenth-century English novel that was often assigned reading in Grooms's high-school days), the artist was inspired by an actual person to make an image that alludes to art history.

Red Grooms: "My work would be overly spontaneous if I didn't force it to stick with certain themes. You can make 'stuff' but you're only given a certain amount of inspiration and it has always been critical for me to tie that to a pertinent subject." *(J. Tully, "Red Grooms has Artful Fun with High Culture—and Low."* Smithsonian, *June 1985, p. 106. What theme is in* Lorna Doone? *(Answer: The hip trendiness of urban life has aspects of the loneliness and isolation of Christina's rural world.)*

We included the biographical information for teachers to use as they see fit. Some may wish to duplicate it and hand out to students. Others will extend the biographies with their own materials or through research. Teachers will vary in their emphasis of historical materials, but all should include at least a minimum for a balanced unit.

More information is given on Grooms because teachers are less likely to have sufficient reference material at hand.

Extension: Consider this: Despite the haste with which Red Grooms did the basic drawing for *Lorna Doone* on the lithographic stone, he dates the piece 1979-1980. That means it took a long time before he considered it finished. The piece involves not only lithography but collage, impressions with rubber stamps (that had to be specially made), and gouache (opaque watercolor) that Grooms applied by hand to each print in the edition. What does that suggest about the way this artist thinks and works?

Because students respond enthusiastically to Red Grooms's work, assign students to review one or more pieces of his artwork in writing or debate whether Grooms's art will be equally appreciated by students a century from now.

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SYMBOLS FROM NATURE

LESSON 3 THREE

Lesson 3
Symbols from Nature
(1 period discussion, 3–7 periods production)

The goal of this particular lesson is to introduce students to symbolic thought. Symbolism as it relates to nature and its use by one or two peoples of Africa will be examined.

Day 1: Discussion

In an effort to teach students to become more thoughtful observers, teachers at the middle level/junior high can help their students develop their perception and judgment as they relate to logic and critical thinking within the four art disciplines. Skills of gathering visual and sensory data, analyzing, and interpreting will be emphasized in the three lessons that follow. Particular emphasis will be placed on reading and understanding symbolism as it moves from the concrete to the abstract. At a time when students are growing cognitively, it seems most appropriate to stress that to "see" and understand a work of art you have to do more than merely look. The goal of this particular lesson is to introduce students to natural symbolism as it is used by two African societies.

Objectives

The students will:

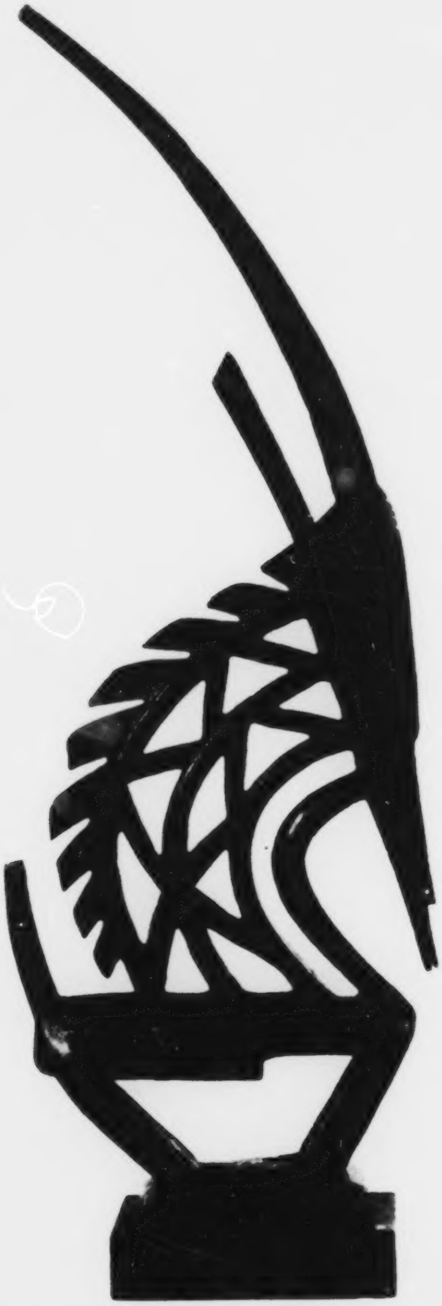
1. Become familiar with the cultural context of a chi wara headdress and a Goli mask, as well as their function in the ritual dance ceremonies of the Bamana and Baule people (**art history**).

2. Become acquainted with the headdress and mask and learn about the symbols that are contained within them (**criticism, art history**).

3. Come to the realization that cultural context can affect our ability to understand the symbolic nature of a work of art (**art history**).

Eliot Elisofon (photographer), *Bamana People, Antelope Headdress*, National Museum of African Art, Washington, D.C.

The goal of this lesson is to help students understand the concept of symbolic thought, not to extract the "correct" symbolism.



Chi Wara Headdress, African, Bamana, The William Benton Museum of Art, Storrs, Connecticut.

4. Become aware that the mask and headdress are not sculptures, but rather part of a total costume (**aesthetics**).

5. Create either a clay mask or a headdress (hat) that could be worn as a badge of membership in a club (secret society) or for participation in a specific ceremony or rite (**production**).

Materials
Image of a Chi Wara headdress, or Goli mask, old hats or cardboard paint buckets, found materials, glue, needles, thread, acrylic or fabric paint, Pariscraft, clay, shoe polish, or other colorings for clay, ribbon, yarn, raffia

Vocabulary
Chi Wara, Bamana, Goli, Baule, culture, cultural context, artifact, symbol, ritual dance, abstract, stylized

Instruction
1. Begin this lesson by showing students the slide or print of the Goli mask used in the previous lesson. Tell your students that to see and understand a work of art, you have to do more than merely look. Model the process of reading the mask's symbolism for them. You will find this information provided for you at the end of this lesson. As you go along, explain the legend and ritualistic dance that Baule boys perform while wearing the mask.

2. Show the slide or print of the Chi Wara headdress to your students. To focus students' interest, have them formulate, in writing, five questions about the piece. You will use these questions as a review and to bring the lesson to closure at the end of the period.

Lead students to an understanding of the headdress and the culture it came from through questioning strategies and by providing hints and bits of information as you go along.

Chi Wara is also sometimes spelled ci wara *or* tyi wara.

3. Have students examine the headdress. Tell them that one of the meanings of the word *Wara* is wild animal. Ask what kind of animal the headdress might represent. Help them by showing photographs (a science teacher can help you locate these). Once you have established with students that the headdress represents an antelope, ask how the headdress is like the real animal. How is it different? Do the same with pictures of a deer and an aardvark, as African art experts see elements of all three animals in this type of headdress.

These African people are known as either Bamana *or* Bambara. *Most African specialists prefer the use of Bamana.*

4. Artists use animals as symbols in many cultures. Ask your students to name or identify some animal symbols (snakes, eagles, lions, etc.). Then continue questioning: Why do they think the creator of this headdress chose to represent animals? What could the antelope, anteater, and aardvark signify? After students have puzzled for a bit, and while they are still looking at the slide of the headdress, read the historical material about the Chi Wara. (Information is at end of this lesson.) Show them the image of the headdress as it is worn in the Chi Wara dance performance by the Bamana dancers. Examine with

them the symbolism of the piece and how it supports the idea that survival in the Bamana society is tied directly to the relationships of human beings with nature.

5. At this point, explain to your students that we cannot fully understand the purpose and meaning of art unless we become familiar with the culture and era from which it came—art's place in the lives of the people and the symbolism used (cultural context).

We realize that art historians, museum curators, aestheticians, and anthropologists have debated these questions for a long time and that there is no one correct answer to any of these questions (though there are sound arguments pro and con). These are, nonetheless, important questions to ask.

6. Point out that, from the history they learned, the headdress is not sculpture meant to sit on a pedestal (static). To the Bamana people, the headdress is part of a costume and an inspiration object used in a dance where rhythm, movement, and singing are integral to its function. Without the costume, the headdress would appear incomplete to the West African who saw it. Ask your students to consider the following aesthetics questions: Should a utilitarian cultural artifact that is traditionally worn in a ceremonial ritual be exhibited in an art museum? Is it art? Why or why not? Is exhibiting the headdress apart from its costume misleading to the viewer? Does seeing the headdress separately enhance or detract from its beauty? Why or why not?

7. As a closing activity, ask your students to review with you questions that are important to an understanding of art, symbolism, ideas, customs, and rituals. For example, what does the work of art mean? Who created it? What type of culture and time period did it come from? What is the artwork telling us about the values, ideals, and customs of the artists who created it?

Days 2–4, 5, 6, or 7: Production

In an effort to understand better the beliefs, feelings, and traditions of the Bamana people, have your students create a headdress (hat) that can be worn as a badge of membership in a club or group (track team, honor society, rock group, computer wizards) or for participation in a certain ceremony or rite (coming of age, dating ceremony, good luck on tests). Using an old baseball cap or hat brought from home (or a form such as a disposable cardboard painter's bucket or plastic bowl that students can tie to their heads), have them paint, glue, or sew on ornamentation, symbols, and designs that represent the customs, traditions, and rituals of the club.

If you have difficulty securing the above-mentioned materials, have students design and cut the base of the headdress out of pliable railroad board with adjustable tabs. Ample room should be left so that the three-inch tabs can encircle the back of the head and be stapled to form the flat shape into a three-dimensional hat once the surface treatment (decoration) has been completed. Students can use found objects as well as create them out of cardboard. You may want to make a teacher's headdress as an example, selecting symbols such as light bulbs (for ideas), miniature books, a torch of knowledge, a scroll or diploma, and even an apple (plastic or papier mâché). The possibilities are endless.

Extension: Create a ceremonial mask out of clay by using either the slab method of construction or by drape molding a slab of clay over a ball of crumpled newspaper. The surface of the mask could be embellished through the addition of coils, by stamping objects into the clay to form rhythmic patterns, or by incising into the surface. Pinching and piercing can also be used to give emphasis to various features contained within the form. You may want to have students leave small openings at even intervals around the perimeter of the mask. Students could then attach flowing ribbons, yarn, raffia, or strips of torn fabric to embellish the mask further. Shoe polish applied to the mask after the bisque firing, and then polished, provides a rustic finish.

You may want to substitute this extension for the headdress if you want your students to have an experience with clay.

Evaluation

1. Provide a written or oral quiz for the students, sampling their understanding of the vocabulary words.

2. Ask students to write a paragraph about the Chi Wara headdress and the Bamana people. To what extent did students integrate the lesson?

3. View students' drawings and talk to students about their response to the art production assignment. Were they able to create a headdress or mask that represents their interests, club, or society? Did they place obvious effort in their work? What is the level of their thinking and creative elaboration regarding the use of symbolism?

Information for Teachers

Chi Wara Headdress

The upper portion of the male headdress from Segou in eastern Mali represents the roan antelope. The triangles in the "mane" allude to the animal's running path and to the daily movement of the sun between the solstices. The antelope's horns represent the growth of millet. The large ears emphasize how one receives the courage to farm; songs about the importance of farming well are an essential element of the Chi Wara dance performance. The tapered face, some experts say, is that of the anteater, symbol of durability, strength, and resistance. The lower part of the headdress represents the aardvark, determined and conscientious, whose habit of burrowing in the earth roots the seed firmly so that it can grow.

Farming is one of the meanings of *Chi*, while *Wara* can mean wild animal, but any literal meaning has generally been lost in Mali. Old people sometimes know the legend that Chi Wara was a mythical beast, half god and half man, who taught the Bamana people how to farm Mali's dry savanna to survive, but for most of the Bamana people, Chi Wara means a theoretical champion farmer, the embodiment of the strength, perseverance, and conscientiousness required for farming, the noblest profession to the Bamana mind. In Chi Wara dance performance (now almost extinct), the male headdress is always paired with a female version, which has a baby on its back. Just as the union of male and female results in reproduction, so does agricultural fertility come from the union between the sun and earth. Water, the other essential, is symbolized by fiber costumes worn with

Many museum collections contain examples of Chi Wara headdresses. If possible, a museum trip would give students the opportunity to experience the objects in the round.

the headdress. Drumming, singing, dancing (by two young champion farmers), costumes, and headdresses combine to send a message about the importance of agriculture, the virtues it demands of farmers, and the relation of the Bamana to the cosmos.

Goli Mask

The Baule people of Africa's Ivory Coast make four very different pairs of masks for the "dance of rejoicing" they call Goli. These masks work together as an ensemble, although most of the time only three of the pairs are seen. The mask in this lesson is the simplest: round as a plate and virtually as flat, except for curved horns and projecting eyes and mouth. (See Lesson 1.) Called *Kplekple* (or *Kouassi Gbe*), it represents the "junior male" and is always worn by two young boys who are inexperienced dancers. They are the first to appear in Goli, their bodies hidden to the waist by shaggy bark fiber capes attached to the broad carved collar that edges the mask. A goat hide is nailed to the mask's top so that it hangs down the dancers' backs. The rest of the costume requires a knee-length skirt of bark fiber, bark fiber fringe at wrists and ankles, and ankle bells.

The Kplekple mask is inspired by the form of the African goat. The "goatness" of Kplekple symbolizes raw youth: the animal-like physical strength of youth without the tempering wisdom of age. The mask is looked upon as rather ugly by the Baule people, and the dance consists of little more than rapid stamping of feet signifying the impetuousness of youth. Thus, Kplekple is seen as inferior to all others in the Baule hierarchy. The other masks in Goli represent man and woman, and, altogether, Goli is an expression of the Baule world in all its complexity—male and female, old and young, animal and human, the powerful and the weak, the bush and the village—all opposite, yet interactive. The role of Kplekple is, like that of a servant or messenger, to prepare the way for those older and better than he. Kplekple has yet to be fully integrated into society.

The Baule people adopted the Goli mask dance from the Wan, their neighbors to the northwest, sometime between 1900 and 1910. They quickly adapted it to express their own view of the world. Today, in the Baule country, no mask performance is as widespread and beloved as Goli, a daylong spectacle that involves the entire village.

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SYMBOL SYSTEMS IN ART

LESSON 4 FOUR

Lesson 4
Symbol Systems in Art
(1 period)

The purpose of this lesson will be to make students aware of how Western culture, among others, has used an established symbol system to convey meaning through art. When approaching symbolism this time, point out to students that there are certain clues in a work of art that indicate there may be more than meets the eye. Emphasize that interpretations may vary. Everyone approaches a work of art with varied experience and background. There is no exact, absolute answer to the questions: "What does this painting mean?" or "What is the artist trying to tell us?" Students also have to realize, however, that not just anything goes. It is hoped that by making students aware of the symbolic content in art, they will pause and think as they create their own work. Ultimately, we want them to reflect and ask themselves before their pencil even hits the paper: "What message do I want to convey?" or "What story do I have to tell?" This concept will be reinforced in Lesson 5.

Objectives

The students will:

1. Search for visual clues within both paintings that give them information about the time period, local people, and their relationships (**criticism, art history**).

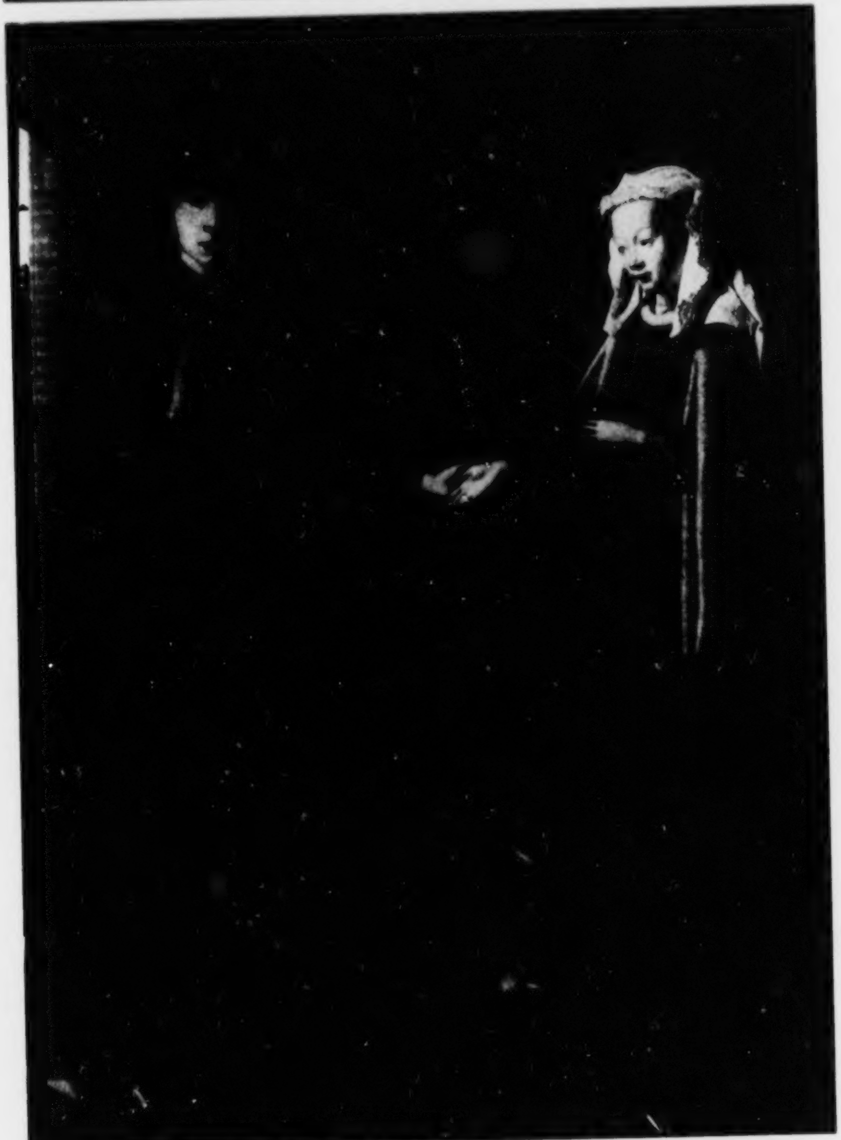
2. Identify symbols they recognize within each painting (**criticism**).

3. Come to realize that through the use of a broad range of visual symbols, a piece of art can convey a message to the viewer (**aesthetics**).

4. Attempt to analyze and interpret the ideas and ideals expressed within each painting (**criticism**).

The more experience one brings to viewing a work of art, the more one learns from it. Help students understand that many symbols have specific meanings related closely to the period or culture that are not readily discernable.

Materials
Slides or color reproductions of *Giovanni Arnolfini and His Bride* by Jan van Eyck and of *Peaceable Kingdom* by Edward Hicks. (Select a version of *Peaceable Kingdom* that contains William Penn's signing of the treaty with the Indians.)



Jan van Eyck, *Giovanni Arnolfini and His Bride*, National Gallery of Art, London, England.

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Vocabulary
Interpretation, symbol system, analysis, folk art, juxtaposition

Instruction

1. Briefly review symbolism from the previous lesson.

2. Focus the students' attention on the Jan van Eyck and Hicks paintings. Explain the purpose of this lesson.

3. Have students break up into small cooperative learning groups (3–4 to a group). Because students have a somewhat limited range of experiences, teams will probably be able to extract more symbolism in groups than if students were working individually. Students are to identify as many symbols from the two paintings as they can on their own without background knowledge and attempt to determine the meaning of the symbols. Explain to each group that they will receive a group grade for their written responses to the Symbolism Checklist.

To help them with this task, duplicate and hand out to each group a copy of the Symbolism Checklist provided for you on page C-31. Give students a little pep talk to remind them that they already know how to "read" many symbols: a clerical collar to indicate a priest, shelves full of books behind a person in a picture to show that he or she is well-educated, people shaking hands as a sign of goodwill. Ask them to think of the symbolism of colors: red, for instance, to stand for love (who ever heard of a *blue* Valentine heart?) or for danger, heat, anger, blood (and, therefore, for life as well as death), etc. You might refer to the American flag and explain the symbolic use of color there: red—hardness and courage, white—purity and innocence, blue—vigilance, perseverance, and justice. Show pictures of such things as the Christian cross, a rose, a peace sign, a Star of David, and have students say what they represent. Then ask them to look at a painting and make notes on this checklist.

4. Using all information gathered so far, have students attempt to interpret the meaning of both paintings. The teacher should check for understanding and give guided assistance to all groups regarding the checklist. Have each group report its findings orally to the entire class. The teacher should list these on the board.

5. As a class, identify common strands that recur in the various groups and circle them in colored chalk.

6. Distribute copies of the information on both artists and their paintings and ask students to read silently while you read aloud. How close did the class come to interpreting the symbols, as well as the symbolic meanings of the paintings? Explain to your students how art critics and historians document information about artists and their art.

7. In conclusion, reemphasize that a work of art can express ideas through a preestablished system of symbols. Some societies still use symbol systems in their art, but Western cultures do not use symbolism as much any more. Students should remain alert

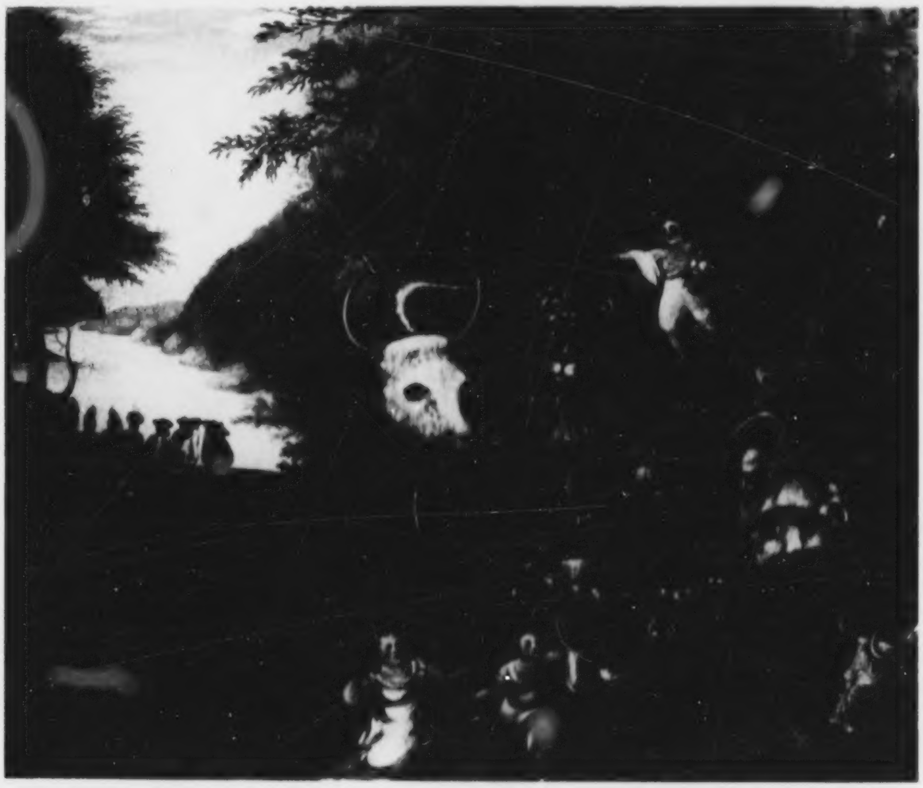
and look carefully, **but they should be careful not to go overboard and become symbol hunters who try to see symbols everywhere.** Point out that there are other methods to convey meaning in art. Students will explore some of them in the next lesson.

Evaluation

1. Note the information gathered by each group to assess their levels of understanding of symbolism in art. Are students able to analyze and interpret meaning from imbedded symbols?

2. Observe the level of participation and enthusiasm of each group for this activity.

3. As a review and as a form of evaluation, at the beginning of the next class period ask students to thumb through several images (postcards, magazine ads) and select those that employ symbols. When you are determining which images to use, choose simple things, because these students are beginners. For example, show a dove with an olive branch in its beak as a peace symbol.



Edward Hicks, *Peaceable Kingdom*, The National Gallery of Art, Washington, D.C.

Extension

1. You might include some very abstract and nonobjective artworks and demonstrate ways that meaning or mood can be interpreted with respect to them. Students might be asked to research information about abstract art, artists, and the general intent of such art.

2. This lesson has many natural extensions in students' art production. Students might become much more aware of the use of symbols in their own artwork. They might consciously attempt to draw or paint using symbols that they think might be expressive. Provide an opportunity to produce original art using their own symbols.

Symbolism Checklist

I. Historical and Cultural Environment

  A. Clothing. What does their clothing indicate about the subjects—who they are, their role in society, social status, when and where they lived?

  B. Environment. What does the setting tell you about the people in the painting, what they are like, where they are, their era? What things (such as books, jewels, or other manufactured objects, or certain animals, flowers, or fruit) do they have on or near them?

  C. Activities. What are the subjects of the painting doing? What is the painting about?

II. Elements and Principles of Design. (Students who have had discipline-based art education in elementary school will have prior knowledge in this area.)

  A. Composition. Are certain images, colors, highlights, or other elements dominant? If so, why might that be?

  B. Juxtaposition. Are there images in the painting near one another that would probably not be near in life? Are there images that seem out of place in the painting?

III. Other Clues. What does the title of the work or the words in the work say or imply?

Artists' Biographies—Information for Teachers

Jan van Eyck (Yan van Ike) (1390–1441), *Giovanni Arnolfini and His Bride.*
Van Eyck was a Flemish artist who was originally trained as a book illuminator. He became a leading oil painter and was responsible for introducing a new painting tradition. He was a court painter to Philip the Good, Duke of Burgundy. One of his most famous paintings, a wedding portrait, *Giovanni Arnolfini and His Bride,* is considered a masterpiece of the period.

When Giovanni Arnolfini decided to marry, he searched for the best painter he could find to record his marriage. The serious young couple seem to be exchanging marriage vows in the privacy of their bridal chamber.

The wedding portrait, which is dated 1434, is a panel that measures 33 x 22.5 inches. The oil painting is, in fact, a double portrait. The bride and groom are pictured in the foreground, and, if you look carefully enough, you can see reflected in the mirror on the back wall (in the detail reproduction) that two other people are in the room. One of them may have been van Eyck because the words in Latin above the mirror say "Jan van Eyck was here," and is dated 1434.

Symbols may vary slightly depending on which Hicks painting you use.

Van Eyck, by painting two figures (witnesses) in the mirror, has created a kind of marriage certificate. This very detailed painting is filled with hidden symbolism that conveys the holy nature of marriage. The burning candle in the chandelier represents the presence of God; the mirror—virginity; the sacramental beads—dedication to the church; the dog—loyalty between husband and wife; the shoeless couple—a sign that they are standing on holy ground; an orange—generosity; the eggs—fertility. Ten scenes from the Passion of Christ are represented in the mirror frame, and a figure of Saint Margaret, patron saint of brides, is carved on a bedpost.

Edward Hicks (1780–1849), *Peaceable Kingdom.*
Hicks had been raised by a Quaker family in Pennsylvania, and in his own day he was not considered to be, nor did he think of himself as, an artist. He started his career as a coach and sign painter and then became a Quaker preacher in Newton, Pennsylvania.

American folk art, which flourished from 1750–1900 until the advent of the machine age, is an expression, traditional in nature, of the common person. Descriptors used to define folk art include primitive, naive, or self-taught. Most folk artists have little or no formal training. Their approach is simple and uncomplicated rather than sophisticated. Folk artists used popular prints and engravings as source materials, and they relied on strength of design rather than on realism in their work.

Hicks, who painted in the folk tradition, executed many slightly different versions of a subject very dear to him—the peaceable kingdom. (Expert opinions vary on exactly how many were created, but there are at least several dozen.) These paintings were religious and historical in nature and illustrate the prophecy of Isaiah that, with God's peaceable kingdom on earth, the lion would lie down with the lamb, and a child would lead wild and domestic animals alike to peace. Hicks also incorporated into many of his paintings on this subject a depiction of William Penn purchasing Pennsylvania from the Indians.

Hicks's personal vision of the ideal is full of symbolism. The dove, or bird of peace, the lamb, the lion, the olive branch, the oak leaf, the eagle, the wolf, and the inclusion of animals, all symbolic in nature, help to reinforce his message.

Hicks was not inhibited by the fact that the signing of Penn's treaty with the Indians could not have occurred simultaneously with Isaiah's Old Testament prophecy. He did not restrict himself by the demands of reality, visual or historical.

Hicks painted in the manner of most untrained folk artists. Forms were kept flat, contours clearly defined. Hicks had the unique ability to symbolize beliefs in a sincere, direct way. This approach to painting stemmed from printed images of Bible illustrations and folk patterns that Hicks was exposed to.

Hicks's portrayal of animals and their surrounding landscape is serene and beautiful. The animals who stare out from the canvas have expressive and almost human eyes.

Hicks thought of himself as "nothing but a poor worthless insignificant painter." He originally painted his Peaceable Kingdoms for family and friends, but received as much as twenty dollars, which included, by the way, "a frame with ten coats of varnish" for some of his last paintings in the series.

Penn's Treaty with the Indians.
William Penn, a devoted Quaker, came to America to begin a colony, which became known as Pennsylvania (Penn's woods). Penn wrote a document titled *Charter of Liberties* for the newly established colony (which he referred to as his "Holy Experiment"). Penn's document later became a model for the U. S. Constitution.

Penn knew how important it was to establish peaceful relationships with the Indians (Delaware-Lenape). He sent messages of friendship to them, he paid them for their land, and wrote rules for their fair treatment. Quakers believed in strict honesty in business. They were against violence, war, and any kind of unfair treatment of one person by another.

One historical writer said, "It was the only treaty between Indians and Christians that was never broken." Penn told a group of Indians, "All will be brotherhood and love. I consider us all the same flesh and blood joined by one heart." "The Indians and colonists must live in love as long as the sun and moon give light," was the reply given by the Indian chief.

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UNIVERSAL MEANINGS

LESSON 5 FIVE

Lesson 5
Universal Meanings
(1 period discussion, 3–6 periods production)

Day 1: Discussion
The purpose of this lesson is to teach students that art can sometimes communicate meaning by transcending time, culture, and traditional symbol systems. Students will explore renditions of universal elements in human behavior, feelings, and emotions. The messages contained within the two pieces of artwork need not be explained in words or even analyzed. The symbolic meaning of the artwork, especially in the Kollwitz lithograph *The Waiting*, is intuitively perceived. The viewer completes the work through intuitive response.

The work of Käthe Kollwitz was selected because her art takes symbolism a step beyond the narrative that we will explore in the story cloth. Her lithographs, and contemporary art in general, have moved away from the conscious use of traditional symbol systems to convey specific meaning. Rather, the work of art itself becomes the symbol, an individual and personal expression of the artist's inner vision.

Objectives
The students will:

1. Recognize that art can sometimes transcend time, culture, and traditional symbol systems (**art history, aesthetics**).

2. Realize, through discussion, that art can be universal enough to be understood by all of humanity (**criticism, aesthetics**).

3. Discuss the use of imagery as it relates to the symbolic content of a lithograph and a story cloth (**criticism**).

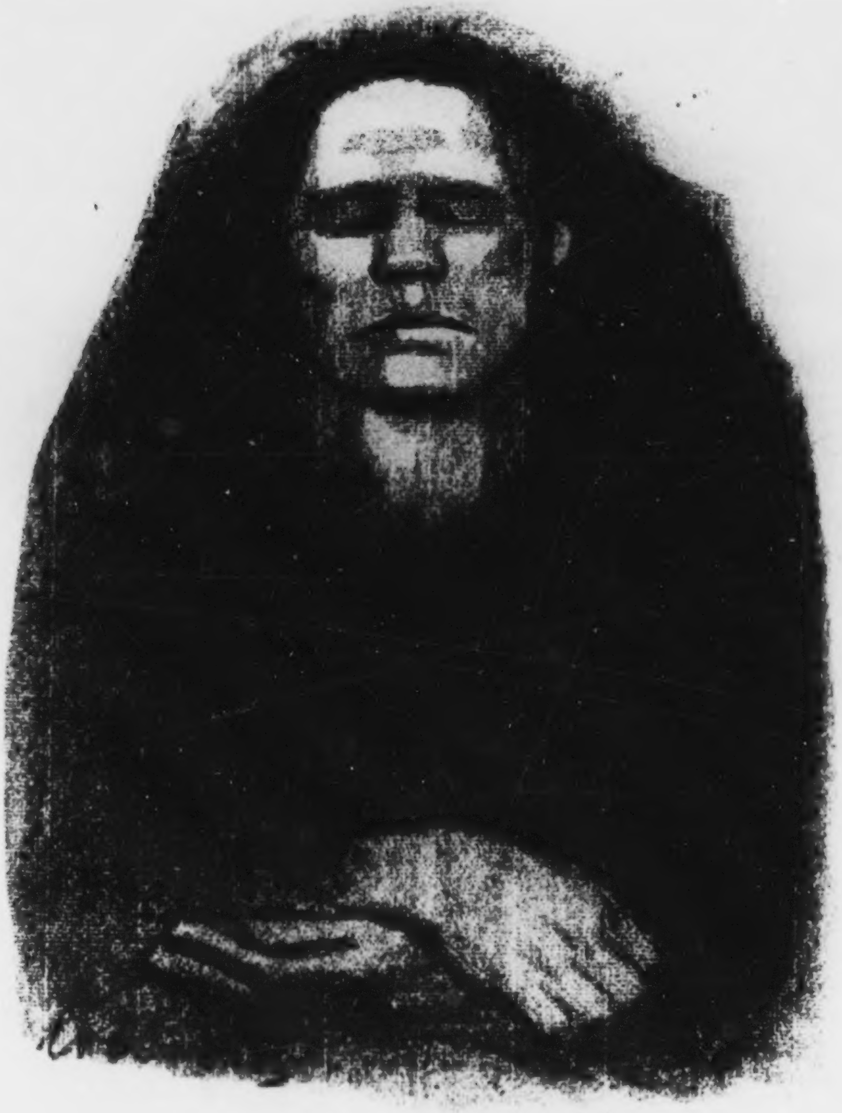
4. Create a work of art that is based on a human condition or issue and that will, if successful, communicate the issue to others (**production**).

Materials
Slides or reproductions of *Das Warten* (The Waiting) by Käthe Kollwitz and the *Story Cloth* by Chiang Xiong, or similar reproductions emphasizing symbolic meanings.

Vocabulary
Intuitive, universal, narrative, lithograph

Instruction
1. Show a slide or give students a full-page photocopy of the *Story Cloth* and ask them to examine it.

2. Ask students to approach meaning intuitively. Ask them to give you their gut feeling about what is happening in the story cloth. For the time being, caution them against using analysis to help interpret meaning.



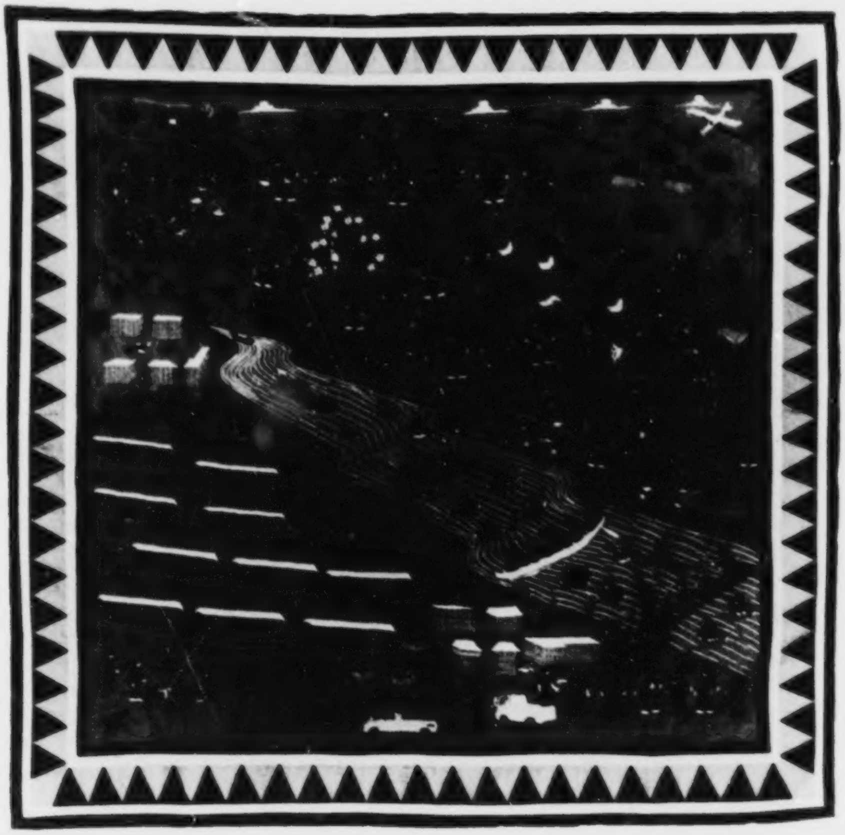
Kathe Kollwitz, *Das Warten* (The Waiting), The William Benton Museum of Art, Storrs, Connecticut.

What immediate mood was evoked by looking at the story cloth? What might have triggered that response?

3. Point out to your students that the story cloth can be interpreted either intuitively or analytically. Regardless of approach, however, the symbolism can be understood without knowing some obscure symbols in it that only Laotians would readily recognize.

Extension: If time permits, ask students to go back and gather additional analytical information that would help them understand the various levels of meaning. (For example, the use of light and dark triangles in the border differs from the use of dark and light in some other societies. It is opposite: dark = goodness, light = evil.)

We know of the many positive and negative issues of the day that influence our students. This lesson is intended to assist them to express themes or issues of importance to them in their own artwork, as well as, possibly, to deal with these issues in their own lives.



Chiang Xiong, *Story Cloth*, Wadsworth Atheneum, Hartford, Connecticut.

4. Ask students to describe the people in the story cloth. What kind of symbolic arrangement is suggested by the placement of the figures? The river? The border? How are the people's plights depicted? How does the embroiderer use perspective and movement to help express that plight? Read the background information to the students about Chiang Xiong. Ask the students whether they consider the story cloth to be a functional object, art, both—or something else? Have them give evidence and support their opinions. Why did the artist elect sewing as a way to record her experiences? What artistic media would have been available in the refugee camps?

5. Do you feel Chiang Xiong has been successful in expressing her feelings and ideas? Why? Would you like the *Story Cloth* in your own home? Why? Ask students to describe human struggles that exist in our own country. Can they think of visual elements to represent each human condition? Have students compare their list of symbols with the symbolism used in the *Story Cloth.*

6. Pass out photocopies of Kollwitz's lithograph *Das Warten*, placing them face down as you do so. Ask students not to turn them over until you tell them to. When the students turn them over, ask them to write down their initial intuitive responses to the Kollwitz piece. Stress that silence and attentiveness are needed. Instruct students to look at the image and not to think much about what they are writing until you ask them to stop the activity.

7. After several minutes, have them select words that best describe their spontaneous responses.

8. List reactions on the board. How many students had the same initial reaction?

9. Ask students to look at the lithograph again. Why did the artist put words on it? Was she afraid that we wouldn't get the message? What do you think the words say? (*Das Warten* means "the waiting.") Is the figure a man or a woman? Why? How much does it matter?

You may want to refer to the "Word as Image" unit for additional information about why artists incorporate words into their work.

10. In conclusion, remind students that Kollwitz's unique genius was her ability to convey universal aspects of human experience through imagery. Her work transcends time and cultural context.

Evaluation

1. Ask students to offer examples of how art can communicate intuitively across time and culture.

2. Quiz students on the material learned (including vocabulary) in Lessons 3, 4, and 5, about various ways in which symbolism can be used, and visual identification of the artists studied.

Lesson 5: Days 2–4, 5, 6, or 7
Student Art Production

This production could be done in three to six 45-minute periods, depending upon how complex you want to make the project.

Materials for Production
Illustration board 18 x 24", fabric, trim, buttons, paper, scissors, glue

Production

1. Through class discussion, identify current human issues around which a work of art could be created (i.e., war, famine, conservation, political imprisonment, peace). Have students investigate their topics through the use of magazines, newspapers, and media broadcasts.

2. Have students develop visual symbols appropriate to their topics, and, in conjunction with their research, create a preliminary pencil rendering for their own story cloth. Introduce students to the work of other artists who have focused on such issues and who have used symbols or other communicative techniques in a widely understood manner.

3. Using illustration board, fabric, trim, button, paper, etc., create an appliqué story-cloth collage that will communicate students' chosen issues to others, or create an actual appliqué story cloth.

Evaluation

Hold an exhibition of the completed story cloths and have viewers react by writing and sharing their interpretation of each piece. Grades could be based on how well a majority of viewers could understand the intended symbolic meaning.

Artists' Biographies—Information for Teachers

Chiang Xiong (born 1953) A Laotian, Chiang Xiong now resides in Providence, Rhode Island. The Hmong Laotians are a non-Han Chinese mountain people who live in the hills of continental Southeast Asia, and, in increasing numbers, in the United States.

Note: *We could not obtain a phonetic spelling of the artist's name. If you have a student or community member who is Laotian, preferably Hmong, perhaps he or she can offer you a correct pronunciation.*

Thousands of Hmong recruits from Laos fought beside American soldiers throughout the Vietnam conflict. In the 1970s when Laos fell to North Vietnam, families were forced to flee their country. The U. S. government set up refugee camps in Thailand. It is in these camps that the Hmong began to create story cloths that employ their textile traditions and record their arduous struggle for freedom.

The cloths were embroidered so that they tell a story. The story cloth created by Chiang Xiong, which is pieced and embroidered, depicts her flight from Laos (beginning in the upper right). From there the story follows to the left, then diagonally to the mid-right, lower right, then to the lower left, documenting the most terrifying events of the long journey to the refugee camp, including the trial of crossing the Mekong River.

Hmong design features the interplay of advancing and receding colors, positive and negative space, and textural interest created by the use of several appliqué and embroidery techniques in one piece.

The dark triangles in the border are said to hold the good spirits within, while the light triangles push evil spirits out.

Käthe Kollwitz (Kay-ta Koal-vits) (1867–1945) A graphic artist who lived and studied in Germany, Kollwitz produced very powerful drawings and prints around the themes of sickness, hunger, war, and death. Self-portraits are contained in many of her works. Her prints, which are very expressive, are a product of the times in which she lived. She suffered in two world wars, losing a son to one, a grandson to the other. Kollwitz chose to work as a printmaker because she could produce several copies of an image, which made her art affordable. She worked with both lithography and woodcut. Although she initially portrayed the desperate nature of the people who lived during that period in history, her images have become universal symbols of sorrow. Kollwitz was married to a medical doctor and had two sons.

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FOLK VS. FINE ART

LESSON
6
SIX

Lesson 6
Folk vs. Fine Art
(1 period discussion, 3–6 periods production)

Day 1: Discussion
Definitions of folk art vary. The term *folk art* in this lesson should be used in its broadest context.

The students will acquire the skills needed to define for themselves what art is. The lesson will focus on *folk art vs. fine art*. The students will explore works of art using the four disciplines. At the end of the lesson, the students will form their own value judgments in defining what art is.

Objectives
The students will:

1. Compare and contrast works of folk and fine art through visual images (**criticism**). See reproductions listed in the lesson.

2. Reinforce students' observations and understanding of the principles of design (**criticism, aesthetics**).

3. Compare and contrast functionalism vs. art for art's sake, and the academically trained artist vs. the self-taught artist (**criticism**).

4. Increase students' awareness of historical, social, and various cultural influences that affect a work of art (**art history**).

5. Construct a weather vane in the folk art tradition (**art production**).

6. Consider the question: What is art? (**aesthetics**)

Materials
Slides or reproductions of *Peaceable Kingdom* and *The Cornell Farm* by Edward Hicks, *Lion Attacking a Horse* by George Stubbs, *Race Horses* by Edgar Degas, pictures of weather vanes and cards for aesthetics activity.

Art Materials Needed
Paper, scissors, glue, mat knives, cardboard (1/4–1/2" in thickness), wood, copper or aluminum sheets or Styrofoam (whichever the teacher has available), dowels (for mounting). Cardboard vanes should not be exposed to the elements!

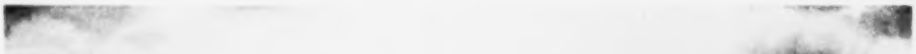
Vocabulary

Folk art, inventiveness, utilitarian, decorative arts, fine arts, academically trained, refined, conventional, connoisseurship

Instruction

1. The teacher will display four or five art prints and/or objects and ask the students to look at them closely and write a paragraph on the ones they think are considered art and why. At this point, the students will become detectives and do the guesswork, without the teacher giving them any background at all. The teacher should pose specific questions and provide enough direction to lead the students to their own conclusions. The teacher also has the option, however, to use a cooperative learning technique, where students work in groups or pairs. (This lesson could be videotaped to help the teacher in the final evaluation process.) This same exercise will be repeated at the very end of the lesson as an evaluative tool. Collect all writings and hand them back to students at the end of the lesson.

2. Introduce vocabulary. Show the students the reproductions *Peaceable Kingdom* and *The Cornell Farm* by Edward Hicks, *Lion Attacking a Horse* by George Stubbs, and *Race Horses* by Edgar Degas. Again, ask the students to become detectives and ask them which paintings they consider to be the best, and why. Ask them to compare and contrast the paintings. Which one or ones would they want to own for themselves? Which artist or artists went to art school or had art training? Which paintings look simple or flat? Which ones look very real because of their light and shade and texture? (Class discussion.)



Edward Hicks, *The Cornell Farm*, The National Gallery of Art, Washington, D.C.

George Stubbs, *Lion Attacking a Horse,* Yale University Art Gallery, New Haven, Connecticut.

Edgar Degas, *Race Horses,* The Cleveland Museum of Art, Cleveland, Ohio.

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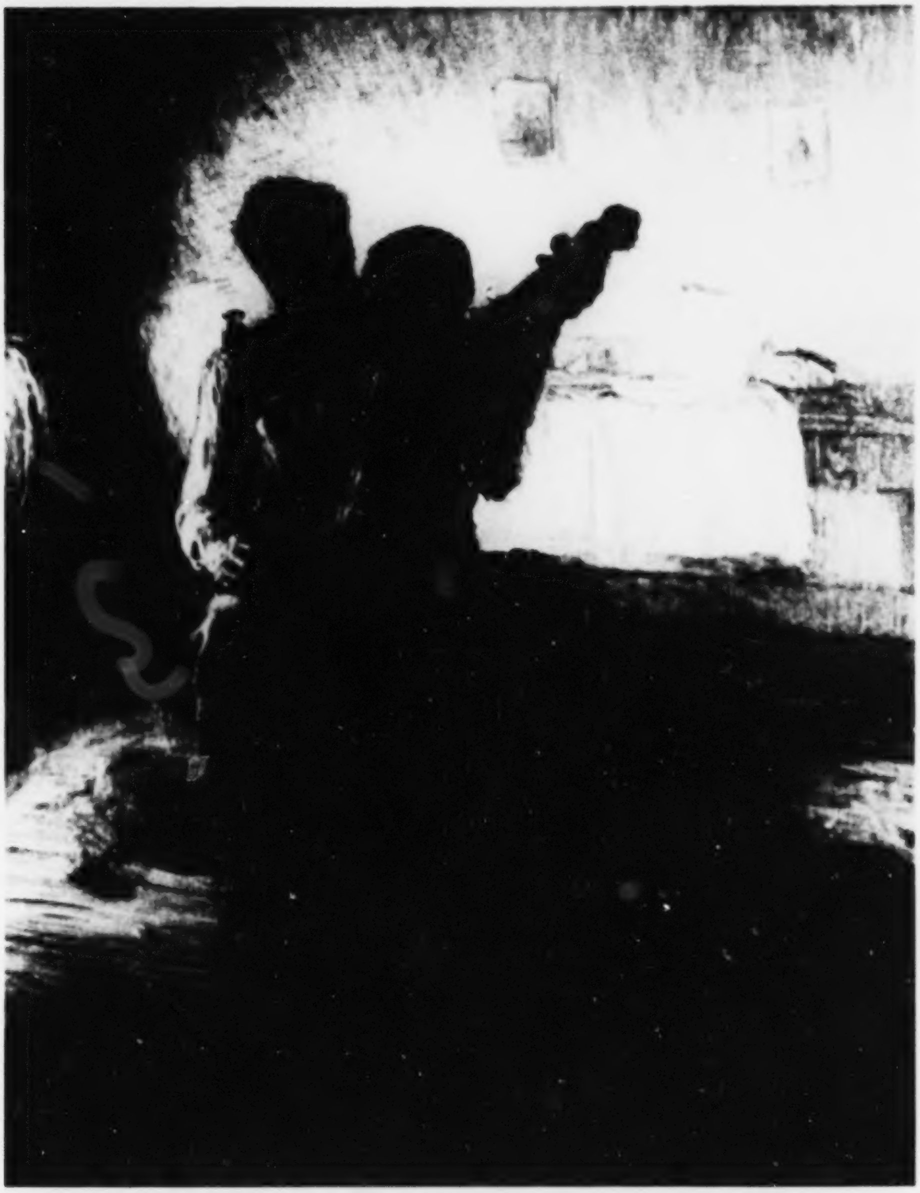
3. Introduce the concepts of folk and fine art to the students. Give them the necessary background (see background in lesson) to facilitate further discussion of the works: the untrained folk artist vs. the academically trained artist. Call attention to the strong use of composition and elements of design in works of fine art, opposed to the flat, simple, direct shapes typically used by the folk artist. Show other available pictures and/or slides of folk art, if possible. Ask the students these questions: Does the artists' lack of formal art training limit their ability to express ideas? Do folk artists tell us what people and things really looked like? Did the academic artists show us only the cultivated side of life? Why were

We have organized these activities and discussions to engage students in critical, historical, and philosophical issues about art. Consider providing a ditto sheet to organize their responses.



Henry O. Tanner, *The Banjo Lesson*, Hampton University Museum, Hampton, Virginia.

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D. Morrill, *Minstrel Banjo Player*, Wadsworth Atheneum, Hartford, Connecticut.

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and are so many folk artists unnamed by art history texts today? Why were and are so many of their works unsigned? Also, did you know that people pay very high prices for folk art today? (Class discussion.)

Note: *Point out that people do pay very high prices for folk art today.*

Extension: If time permits, the teacher could show students *The Banjo Lesson* by Henry O. Tanner (an easily accessible print) and *Minstrel Banjo Player* by D. Morrill (pages C-43 and C-44). Ask the students to compare and contrast these two reproductions for differences in the two works. Which work is fine art? Which work is folk art? Is the instrument (the banjo) a piece of folk art that has been passed along from an earlier period in history? Are both the paintings art? Why or why not?

Note: *The banjo was introduced to America by blacks from Africa and was extremely popular in the 1800s. Art and music could be tied together here if time permits.*

4. Give the students a brief background on each artist, including cultural influences that affected their works. For example, Hicks was a self-taught American artist, a Quaker of a strong religious background. Stubbs, on the other hand, was academically trained to the point that he dissected his subject matter (the horses) to study anatomy in depth; he also painted subjects of English aristocracy and sporting pursuits. Edgar Degas, a French impressionist artist, academically trained, composed paintings in ways to suggest casual vision. He gave his subjects a looser rhythmic quality, a feeling of movement (see *Race Horses*), but he still retained a controlled sense of composition and the elements of design. The teacher should note that this background on the artist and their works is very important to the lesson. (See background and artists' biographies.)

Ask the students to reflect back to the previous lessons on gathering information in a work of art. Have them discuss together what significance (including symbolism) they found in *Peaceable Kingdom* by Hicks and in the Chi Wara headdress. Ask the students to look at these two works again in the context of folk and fine art. For example, what was the functional aspect of the Chi Wara headdress in relation to folk art? Examine the direct approach Hicks used in *Peaceable Kingdom* and his ability to symbolize beliefs in a sincere, direct way from his religious Quaker background.

Evaluation

Ask students to do a brief writing exercise focusing on the six reproductions of the paintings they were shown and to tell which ones they consider to be fine art, folk art, good art, bad art, and why. The teacher, after ten minutes, should ask for volunteers to read their responses. The teacher uses this part of the lesson again as an evaluative tool to see if they understand differences.

Information for Teachers

Folk Art

Our understanding of a work of art can be enriched by appreciating its aesthetic qualities and what it reveals about its history and culture. Folk art is a traditional expression that is not affected by stylistic trends of academic art. In folk art, we often find an artistic innocence, originality of concept, creativity of design, craftsmanship in a particular medium, and inspiration. Folk art usually appeals directly and intimately, and one finds it to be a vehicle of historical and cultural data. Some folk artists' works, such as quilts and floor coverings, display effective use of color and pattern in form and line.

Folk art as well as fine art is found all over the globe. Many folk artists are obscure, if not entirely unknown. This is because folk artists are usually from small rural areas and do not find a need to sign their work. We have learned that most European countries have their own provincial art—informal, naive, and nonacademic—that is comparable to folk art in the United States. Like fine art, American folk art shows European and Oriental influence. In addition, we find a strong sense of folk art in Canada, Mexico, Latin America, and Africa.

American folk artists painted portraits and landscapes, as well as decoration on furniture and walls. There were carriage, sign, and house painters, potters, and stonecutters, etc. Gravestones, made by the stonecutters, were the first sculptures in America. Many folk artists were trained craftspersons who did not consider the products of their craft as art. Much of American folk art was copied from engravings, from academic paintings, or magazine illustrations. This is how people in small rural towns received their art education.

Typically, in small towns it was the women who learned to sew. These were the hard-working women who brought exciting color and pattern into their homes by making quilts and rugs. Quilts, for example, were critical in bringing women together in the past, and in certain cultures this still holds true today. Recording family history and memorializing events are and were part of the quiltmaking process. (See bibliography: *Hearts and Hands: The Influence of Women and Quilts on American Society* by P. Ferrero *et al.*)

Folk art is generally characterized by an artistic innocence that distinguishes it from works of fine art or the formal decorative arts. This, for instance, is the definition of the famous pioneer in folk art collecting, whose collections are now the foundation of the Shelburne Museum, Vermont:

"What is American folk art? My interpretation is a simple one. Since the word 'folk' in America means all of us, folk art is that self-expression which has welled up from the hearts and hands of the people. . . .Their work can be exquisitely wrought or it can be crude. We are apt to differ in our ideas as to whether it is truly art, and to what degree it is artistic. But we must sense in all of the work properly identified as folk art the strong desire on the part of the people to create something of beauty." (E. H. Webb, 1888–1960, *Antiques*, February 1988, p. 453.)

Brief History of Weather Vanes

Weather vanes essentially tell us which way the wind is blowing. Many people used them to predict the weather before the invention of the barometer. Today, we still find weather vanes on top of barns, houses, churches, and historic public buildings, but many are now found in museums as part of folk art and Americana collections. Recently, weather vanes have become popular collection items, and people pay very high prices for them, for they are becoming increasingly rare. The public now views weather vanes not only as functional pieces but also as works of art. Weather vanes often depict traditional motifs. The most common motifs are domestic animals, such as horses, cows, and roosters. Another incorporates banners, pennants, and arrows, which are usually seen on churches and other public buildings. Other styles depict various fish, creatures from mythology, and patriotic or trade emblems.

Weather vanes were made from a variety of materials. The old weather vanes found today were carved of wood or made of copper, and over the years have been fashioned from simple materials, such as wooden boards or plain sheet iron, copper, zinc, tin, and brass. Weather vanes are now being produced from cast aluminum, stainless steel, and fiberglass. Teachers and students from or near Boston can see historic vanes in their original places: the grasshopper on top of Boston's Faneuil Hall, the rooster on the First Church of Cambridge, and the banner on the Old North Church in Boston. These three vanes were made by Shem Drowne, America's first documented weather vane maker. (See bibliography: *Weather Vanes* by C. Klamkin.) A trip to Boston could be an exciting field trip when making your own weather vanes. Of course, there are many towns and cities in New England, as well as around the country, where a walking tour around the local town square would be another way of seeing actual weather vanes in motion.

Reproductions suggested for this lesson or select from your own resources:

Nicholas Amantea, *Indian Weathervane*
Anon., *The Animal Kingdom*
Lucille Chabot, *Angel Gabriel Weathervane*
Edgar Degas, *Gentlemen's Race, Before the Start*
Edgar Degas, *Jockeys Before the Grandstands*
Edgar Degas, *Jockeys Before the Race*
Edgar Degas, *Jockeys in the Rain*
Edgar Degas, *Race Horses*
Edgar Degas, *The Trainers*
Edward Hicks, *Peaceable Kingdom*
Edward Hicks, *The Cornell Farm*
D. Morrill, *Minstrel Banjo Player*
George Stubbs, *Lion Attacking a Horse*
George Stubbs, *Mares and Foals*
Henry O. Tanner, *The Banjo Lesson*

Lesson 6
Folk vs. Fine Art
Days 2–4, 5, 6, or 7: Production

Preparation

See art reproductions and art materials listed in Lesson 6: Part I. Read background materials at end of the lesson. Prepare for art production activity. The students will construct a weather vane in the folk art tradition. They may also do a watercolor rendering first of a weather vane or carousel animal.

Instruction

Prepare students for the production activity by providing information about the history and function of weather vanes and the folk tradition of creating them. Use the background material at the end of this lesson.

1. Students will develop preliminary sketches of animal shapes for their weather vane. They may refer to *Peaceable Kingdom* or *The Animal Kingdom* for ideas. They should concentrate on a flat, simple animal shape. If using metal, it should be raised and textured after the shapes are cut, but before assembling the two halves.

2. The students will enlarge and transfer their shapes onto material the teacher provides (for example: cardboard, wood, aluminum or copper sheets). 2 1/2 x 2 1/2 ft. is a desirable size for their shapes.

3. The students will cut out two of the same shapes and fasten them together, leaving an opening at the bottom. Stuff the weather vane with plastic garbage bags to expand the form and continue to close up the form. Leave a small opening to insert the dowel. The pivot point must be one-third of the way from the bottom edge so that two-thirds of the weight is pushed by the wind. The weather vane must have even weight distribution for it to work properly.

4. Students may also want to make a directional attachment (north/south/east/west), which should also be attached and reinforced at the joints. Glue should not be used at the juncture if movement of the vane is desired.

5. Students can paint or stain their vanes if made of wood. ***Note:*** *The teacher should make a sound example before doing this with the students. The construction should be shown step by step to ensure its success.*

6. Students' weather vanes should be displayed where they can respond to wind. These weather vanes will make a delightful, original display in the folk art tradition.

Evaluation

1. The students will be given grades for the production part of the project (performance measurement), as well as extra credit or bonus points for their verbal and written participation in the project (attitude measurement). This information should be told to the students at the very beginning of the lesson. Use items ***a*** through ***d*** for a class critique or teacher/student interview:

a. Did the student utilize the art media to produce movement, volume, and space in his or her weather vane?

b. Did the student use art media to produce expressive qualities, such as angularity, sharpness, etc.?

c. Did the student use cultural and/or personal symbols to express ideas?

d. Did the student use art media and techniques in a variety of ways?

e. Did the student shift easily from one medium to another? (observation)

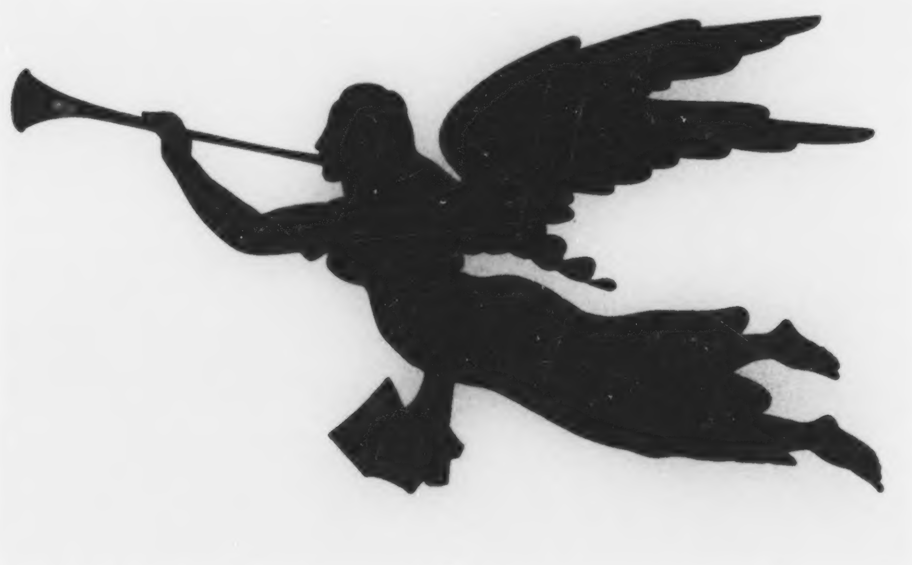
f. Did the student understand the functional quality of the weather vane? (interview)

g. Did the student understand that the weather vane can also be a work of art? (interview)

2. The teacher will once again display the prints and/or objects used in the beginning of the lesson and have students write which ones are art or not and why. The students' first writings will be passed back after the second writing is completed (class discussion). The teacher asks: Did your definitions change or stay the same? If your point of view changed, what caused it? Suppose you could have the original painting of one of these reproductions, which one would you choose for yourself? Why?

Closing Statement

Remind the students that there will always be the question, "What is art?" and that it is fine to make personal judgments, but before they do, they should look at art, study it, and open their minds to its rich variety.



Angel Gabriel Weathervane, The National Gallery of Art, Washington, D.C.

Extensions

1. Make a quilt in which each student will be responsible for one section (a paper rather than a cloth quilt can be made if the time is limited).

2. Draw on large paper a life-size carousel animal or weather vane in correct proportion and then traditionally execute it, focusing on form, volume, color, shading, and texture.

3. Construct a simple toy, using cardboard, wood, and found objects (show examples of folk art whirligigs if available). Have students do a brief write-up afterward on how their toy can be used (functional project).

4. Construct different carousel animals out of clay. The class can construct actual carousels by assembling them all together in the end.

5. Make a sign out of clay that has a purpose for each individual student. Students can include a symbol within their sign that is characteristic only of them. (Teacher can show examples of folk art signs from books or slides. For example: opticians' signs, cigar signs, or store signs.)

6. Ask students to respond to a series of art reproductions, including examples of fine and folk art. The teacher can easily make a set of color-coded cards that say the following:

—this is the best work of art

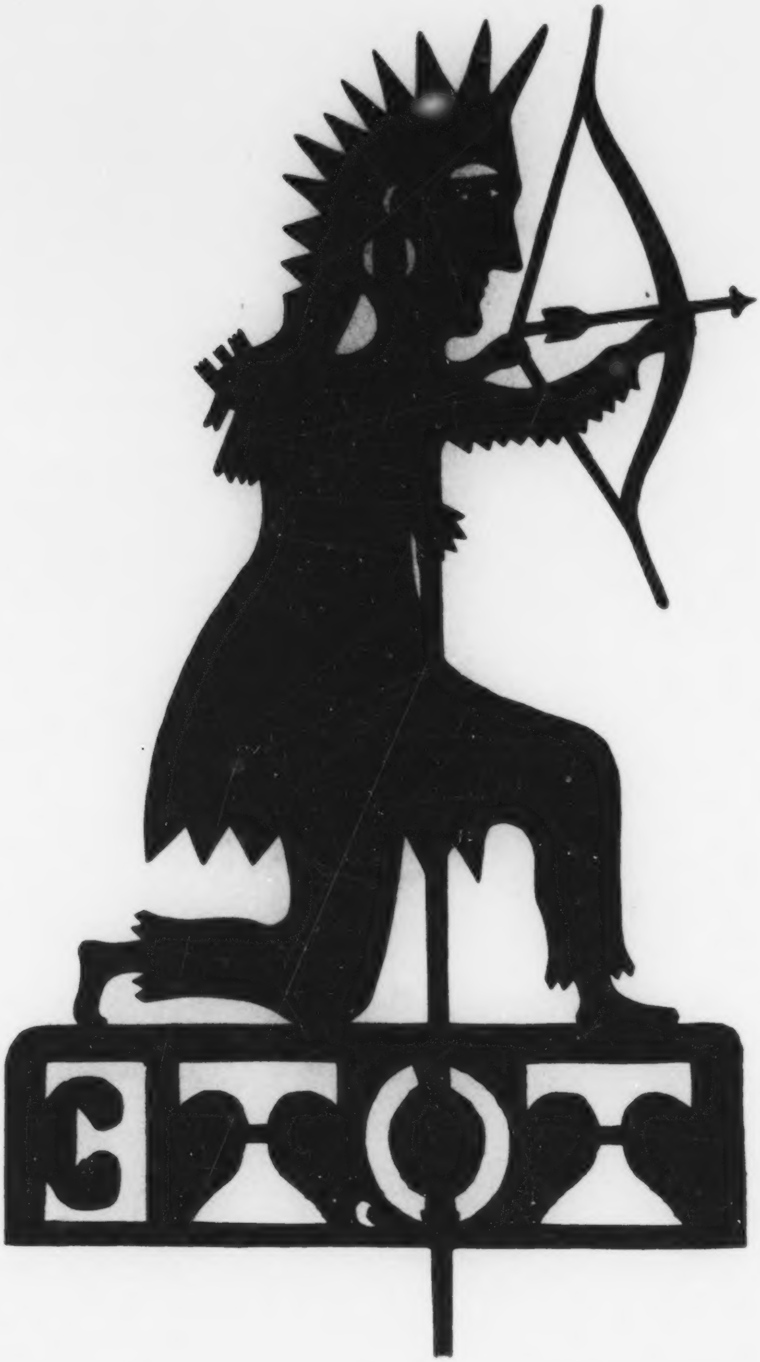
—this is worth the most money

—this is the most colorful

—this one shows the most skill

—this one took the most time

Or you can choose any other characteristics. These cards can be placed by students next to the reproductions, and discussion of issues and disagreements will naturally follow.



Nicholas Amantea, *Indian Weathervane*, The National Gallery of Art, Washington, D.C.

Information for Teachers

The Banjo Lesson (1893) Henry O. Tanner (see under artist biography). Tanner's finest work from his early painting career. He was 24 years old when he painted it.

Minstrel Banjo Player (1860) D. Morrill, oil painting found in New England, signed and dated. The artist was known for this single painting of a banjo player.

Chi Wara Headdress. See Lesson 3.

The Cornell Farm (1848) Edward Hicks, oil on canvas, 36 3/4 x 49", National Gallery of Art, Washington, D.C. The painting depicts an Indian summer view of the James C. Cornell farm of Northampton, Bucks County, Pennsylvania. Hicks did this painting when he was 69 years of age. The man highlighted in the gray belted coat has been identified as James C. Cornell.

Lion Attacking a Horse (1770) George Stubbs, oil on canvas, 38 x 49 1/2", Yale University Art Gallery. This painting was painted after he witnessed a similar scene happening in North Africa. *The Sporting Magazine* (1808) describes the killing of a white Barbary horse by a lion that emerged by moonlight from distant cliffs to stalk its prey. We find real excitement coming from this painting, and we can observe beauty in the form of the white horse set against the dark landscape.

Race Horses (ca. 1873–1875) Edgar Degas, pastel on cardboard, 22 5/8 x 25 3/4", The Cleveland Museum of Art. It is interesting to note that *Race Horses* was not all done on site. After making the sketches on the scene, Degas used a wooden horse as a model back at his studio to complete the work. His horses are alive with movement, rhythm, and gesture.

Note: *The teacher should use resources to find other materials that would be helpful for the unit. For example: additional picture slides of folk art from around the world. Possibly, the teacher could bring in real folk art objects.*

Artists' Biographies

Edgar Degas (1834–1917). Degas was born in Paris, France. He was an impressionist artist who worked to the most exacting standard. In his studio he experimented with every technique and media, straining his ingenuity to discover the methods of the old masters. Degas exhibited along with other painters, first at the Salon, and then with the impressionists. Degas kept to himself, his studio being his sanctuary. It is interesting to note that Degas held only a single one-man show in his lifetime. Degas was more concerned with movement in his works than with color. In his paintings and pastel drawings of horses, the horses seem so very much alive that it is as though someone just captured them in photographs.

George Stubbs (1724–1806). Stubbs was born in Liverpool, England, and first made his living as a portrait painter. Stubbs published his *Anatomy of the Horse* in 1766, which is based on a detailed study of dissected carcasses. In 1806, in London, he gained the reputation of a painter of sporting pictures. He is especially known for his smoothly finished likenesses of horses. Stubbs painted works of the happy world of country life, good breeding of both human and animal, and sporting pursuits that were a reflection of the golden age of the English aristocracy.

Henry O. Tanner (1859–1937). Tanner was born in Pittsburgh, Pennsylvania, the son of Benjamin Tucker Tanner, a highly respected bishop of the African Methodist Church. At the age of 13, he became interested in painting. Tanner's early pictures included landscapes and seascapes and small sculptures of the animals in the Philadelphia Zoo. Tanner entered the Pennsylvania Academy of Fine Arts at the age of 21, and there he studied under and became friends with the artist Thomas Eakins. A portrait of Tanner by Eakins is owned by the Pennsylvania Academy of Fine Arts.

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Quilts in Women's Lives (Pat Ferrero, producer). New Day Films,
22 Riverview Drive, Wayne, NJ
07470-3191.

Lesson Writers

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Hildegard Cummings, Donna Bongiorni, and Donna Fitzgerald

Acknowledgments

The authors and publisher would like to thank the following museums, collections, and private individuals by whose permission the illustrations are reproduced. The page number(s) on which the artwork appears is in parentheses at the end of each entry.

Jan van Eyck, *Giovanni Arnolfini and His Bride,* National Gallery of Art, London, England (pp. C-3, C-28).

Albrecht Dürer, *Joachim and Anna at the Golden Gate,* Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (p. C-5).

Marcantonio Raimondi, *Meeting of Joachim and Anna at the Golden Gate,* Sterling and Francine Clark Art Institute, Williamstown, Massachusetts (p. C-5).

Goli Mask, The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, bequest of Nelson A. Rockefeller, 1979. (1979.206.112), (p. C-7).

Goli Mask (doubtful authenticity), The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, bequest of Nelson A. Rockefeller, 1979. (1979.206.322), (p. C-7).

Red Grooms, *Lorna Doone* (detail), Courtesy of Brooke Alexander Editions, New York (p. C-12).

Suzuki Harunobu, *Gathering Lotus Flowers,* 18th century, gift of Miss Katherine S. Buckingham, 1925.2028 © 1989 The Art Institute of Chicago. All Rights Reserved (p. C-14).

Mary Cassatt, *Feeding the Ducks,* The Metropolitan Museum of Art, bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection. (29.107.100), (p. C-15).

Eliot Elisofon, *Bamana People, Antelope Headdress,* National Museum of African Art, Eliot Elisofon Archives, Smithsonian Institution (p. C-21).

Chi Wara Headdress, The William Benton Museum of Art, The University of Connecticut, gift of Friends of the Museum of Art (p. C-22).

Edward Hicks, *Peaceable Kingdom,* The National Gallery of Art, Washington, D.C., gift of Edgar William and Bernice Chrysler Garbisch (p. C-30).

Käthe Kollwitz, *Das Warten* (The Waiting), The William Benton Museum of Art, The University of Connecticut, gift of Dr. Walter Landauer (p. C-35).

Chiang Xiong, *Story Cloth,* Wadsworth Atheneum, Hartford, Connecticut, Florence Paull Berger Fund (p. C-36).

Edward Hicks, *The Cornell Farm*, National Gallery of Art, Washington, D.C., gift of Edgar William and Bernice Chrysler Garbisch (p. C-41).

George Stubbs, *Lion Attacking a Horse*, Yale University Art Gallery, gift of the Yale University Art Gallery Associates (p. C-42).

Edgar Degas, *Race Horses*, The Cleveland Museum of Art, bequest of Leonard C. Hanna, Jr., 58.27. (p. C-42).

Henry O. Tanner, *The Banjo Lesson*, Hampton University Museum, Hampton, Virginia (p. C-43).

D. Morrill, *Minstrel Banjo Player*, Wadsworth Atheneum, Hartford, Connecticut, The Ella Gallup Sumner and Mary Catlin Sumner Collection (p. C-44).

Angel Gabriel Weathervane, Index of American Design, National Gallery of Art, Washington, D.C. (p. C-49).

Nicholas Amantea, *Indian Weathervane*, Index of American Design, National Gallery of Art, Washington, D.C. (p. C-51).

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UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

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Comments (if you have further comments, please use the back of this page):

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Thank you.

This middle school unit is organized on the theme of **Celebration!** It investigates how different cultures use art for common purposes, such as the commemoration of special events, celebrations, and the validation of human experience. For example, students compare and contrast two well-known paintings on a wedding theme, they study Eskimo masks used for religious celebrations, and they view works by contemporary American artists such as Jasper Johns. In one lesson students analyze the collage methods of Romare Bearden and apply this learning in their own collage creations. In another lesson they learn about Christo's environmental works and create a celebratory environment in a school room.

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Introduction

THIS UNIT IS INTENDED TO BE PART OF A BASIC REQUIRED MIDDLE SCHOOL OR JUNIOR HIGH SCHOOL ART COURSE ORGANIZED ON THE THEME, "HOW PEOPLE USE ART." Other units might include studying drawing, graphic arts, applied design, and environmental design in relation to this or a similar universal theme. It is intended for middle school students who have been in elementary art programs that have provided basic discipline-based instruction derived from the four art disciplines. The classes would meet three to five times per week for 40-minute to 1-hour sessions for 18 weeks.

Lesson Topics

1. *Looking for a Good Time.* Works of art express and commemorate special events (1 session).

2. *Organizing a Memory.* Create a collage of celebration (3 sessions).

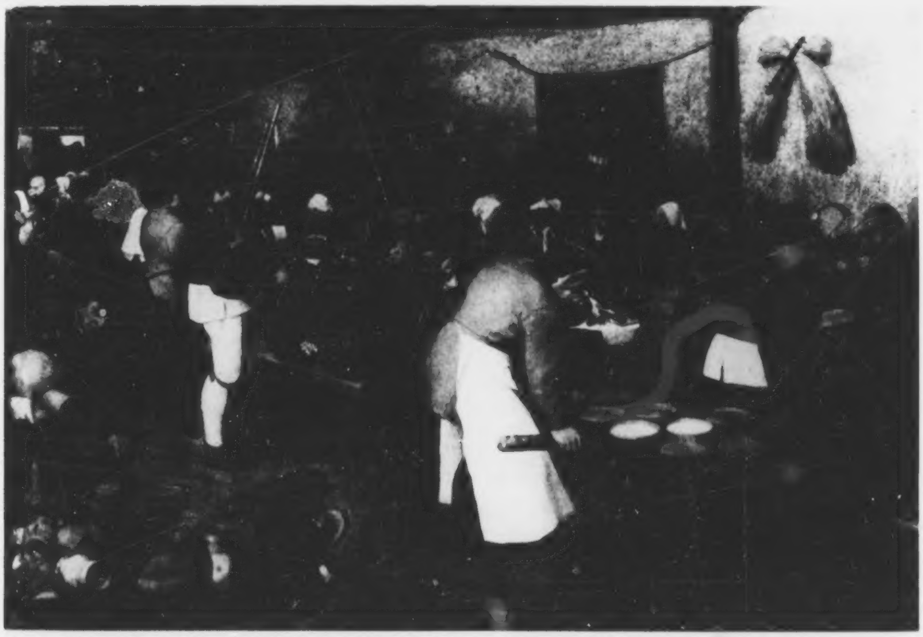
3. *Wrap a Room.* The arts vivify experience (2–4 sessions).

4. *Put Your Best Face Forward.* Masks as an expression of human celebration (4 sessions).

5. *Celebrate You!* Paint a personal expression (3–4 sessions).

Note: *It is recommended that the lessons follow the sequence as written. Lesson 1 lays the groundwork for later lessons and activities from Lesson 1 can be inter-spersed throughout the unit. Lessons 2 through 5 can alternate with ones that teach particular skills if the teacher wishes more flexibility.*

The theme "Celebrations" was chosen because it offers great opportunities to draw out the commonalities in diverse cultural groups.



Pieter Bruegel, *Peasant Wedding*, Kunsthistorisches Museum, Vienna.

LESSON

1

ONE

Looking for a good time

Works of art express ideas and feelings and commemorate special events.

Focus

Art is an integral part of traditional and personal celebrations, although varied in materials, symbols, forms, and themes.

Objectives

The student will:

1. Appreciate how varied forms of art express common themes and ideas across cultures. **(Art History [AH])**

2. Compare and contrast similarities and differences in the forms of celebratory art of various cultures. **(AH, Art Criticism [AC])**

Materials

1. Collect small reproductions of artworks, such as museum postcards, clippings from magazines, and so forth, depicting celebrations, objects used in celebrations, and symbols of ritual or ceremony. Sources such as *National Geographic*, travel magazines, and many art magazines will yield numerous examples. When possible, collect written information that explains the purposes and meanings behind the celebrations.

2. You might wish to organize materials and clippings in file folders according to various celebration topics or mix them and see if students can sort them out according to theme (e.g., wedding, funeral, 4th of July, etc.).

Preparation

1. In your collection of images include a variety of the themes of celebration. For example:

Birth/Death/Coming of Age
Love/Marriage/Nurturing
Religion/Spirituality/Rituals
Victory/Defeat/Esteem

2. Include a variety of manifestations of celebrations. For example:

Ceremonies/Processions/Parades
Feasts/Parties/Reunions
Games/Movement/Dance
Decorations/Colors/Symbols

3. Include a variety of time periods and cultures.

3. Choose works for an exhibit and defend choices. (**AC, Aesthetics [AE]**)

Schedule
1 session

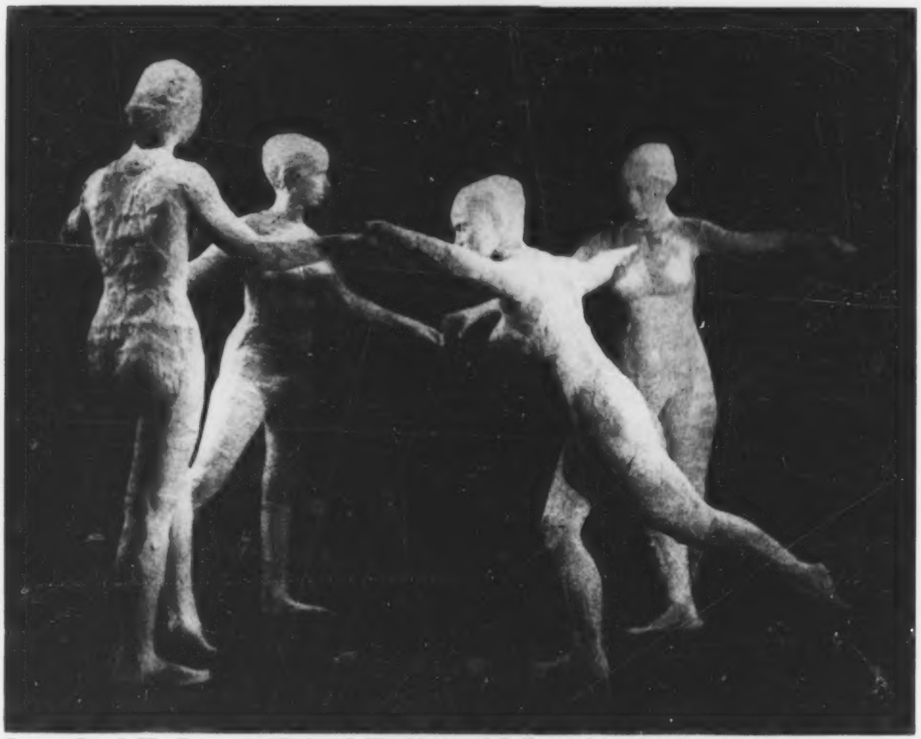
Vocabulary
Artifact, depiction, theme, culture, commemorate, aesthetic (see Glossary)

Note: *See a list of artworks on the theme of celebration at the end of the unit.*

Every culture has demonstrated a need to set apart from everyday life some moments or events as being special. From prehistory we have examples of people using art to crystalize these experiences and events. The cave painters' visual celebrations of victory in the hunt and Jasper Johns's Flag Series connect us as human beings in our attempt to remember and affirm the richness of life. These moments—the ordinary made extraordinary—are humanity's celebrations.

People within cultures celebrate their traditions: the values, beliefs, and ideas that they hold sacred. All peoples of the earth mark transitions of life and time with ceremony, ritual, and celebration: birth, coming of age, marriage, death, harvest and renewal, and seasonal changes. Celebrations reinforce connections among people by symbolizing tribal, national, or spiritual unity.

We chose to include a variety of cultural treatments of celebrations—Western European/Asian/African/Native American—to demonstrate the universality of this theme.



George Segal, *The Dancers*, 1971/1982, The National Gallery of Art, Washington, D.C.

Activity

1. Give each student a visual as he or she enters the classroom.

2. Have each student identify from the visual given to him or her what theme of celebration it depicts. (Brainstorm on the word *celebration*.)

We have developed activities in which content derived from the art disciplines is integrated. Some activities emphasize one or more of the art disciplines.

3. Select two to six art reproductions that will provide comparisons of celebrations. Discuss: What do both/all of them have in common? How does each work of art differ from the other(s)? Refer to three works selected for this lesson.

4. Choose and distribute reproductions that illustrate at least four different cultures' interpretations of celebrations. Have small teams of students discuss how visuals can be grouped and report briefly to the whole class their rationale for grouping.

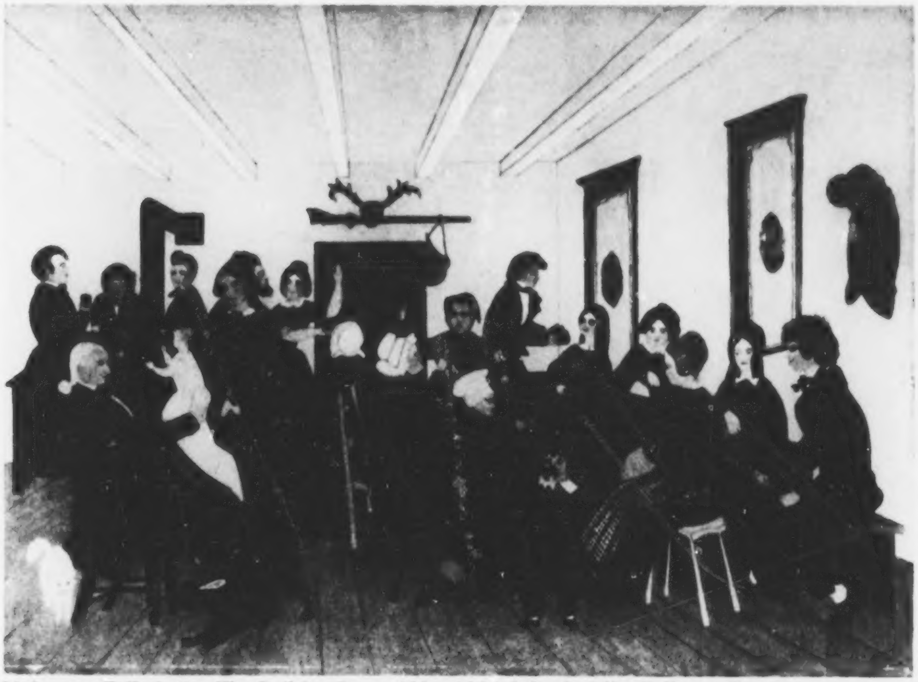
5. Students can select and hang an "exhibition" of several reproductions to convey the idea of celebration. Consider themes that link these works of art together and decide on appropriate titles for the exhibition. Expand this activity by having students write "museum labels" or prepare a catalogue for the exhibit.

Evaluation

1. Can students identify a theme illustrated by two or three visuals? Ask each team to select several visuals that exemplify one theme.

2. Play Reversible Critic with one of the artworks. Spend 15 (or 30 or 60) seconds describing and pointing out in an artwork why you like it and then 15 (or 30 or 60) seconds why you do not like it. Insist that students justify their remarks by direct reference to the artwork.

Evaluation strategies can sometimes be in a game format.



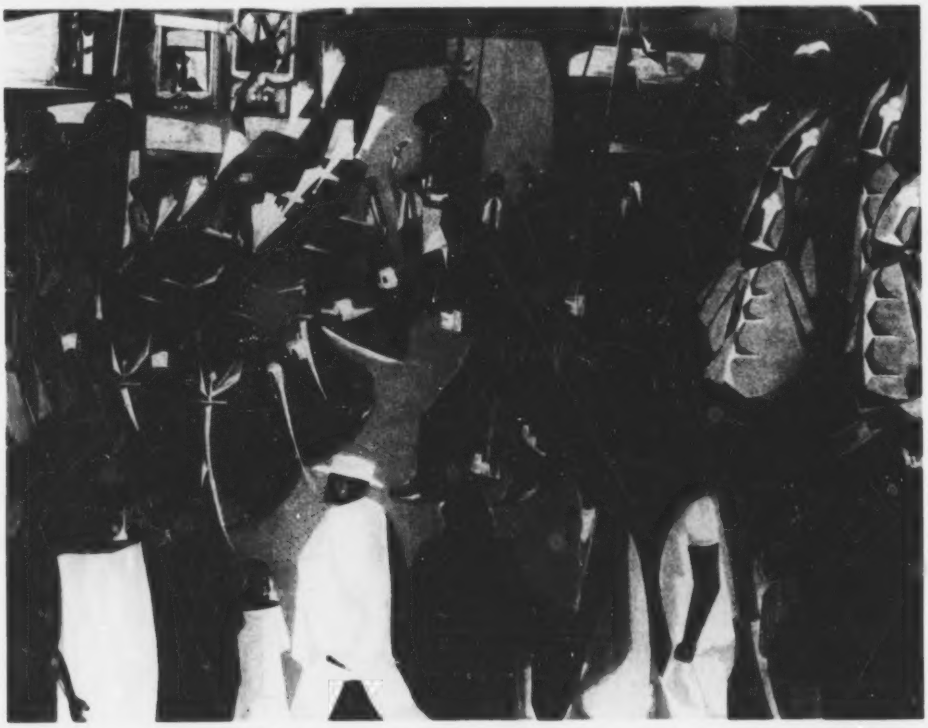
Unknown Folk Artist, *The Quilting Party*, Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.

***Note**: The Reversible Critic activity can be focused on any aspect of artworks that the teacher chooses. Students might be asked to focus not only on what they like, but on aspects of a work that contribute to or detract from its unity, quality as a work of art, emotional effect, and so forth. In each case, the teacher should demonstrate and model the procedure for the class.*

3. Use up to one full period discussing slides that relate to the celebration theme according to the culture, time period, purpose, kinds of activities, and types of people as well as the ways in which the artists communicated ideas and feelings. Observe the quality of students' participation in discussion, their questions as well as their comments.

4. Survey the students' exhibition with them to appraise its effects.

We had the students make a bulletin board display using their small reproductions and brainstorm topics. This display became a resource during the rest of the celebration unit.



Jacob Lawrence, *Parade*, 1960, Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C.

Organizing a memory

LESSON

2

TWO

Create a collage of celebration. This lesson complements the preceding one.

Focus

In art we find various themes centering on celebrations, such as weddings, parades, birthdays, family reunions, and victories. Artists have always been interested in the depiction of celebrations. Discuss different kinds of celebrations; look at selected artworks and see how each one expresses the celebration theme.

We found that preselected pictures helped focus the students on the direction of the activity.

Materials

1. Reproductions of the following:
    Peasant Wedding by Pieter Bruegel
    Giovanni Arnolfini and His Bride by Jan van Eyck
    Any collage by Romare Bearden
2. Handout for students of Bearden's method (optional).
3. Videos, filmstrips, and slides to enrich the concepts of the lesson.
4. For art production:

    magazines for collage (precut several dozen magazine images to save class time); scissors, glue, 12 x 18 in. paper; (optional) tempera paints, acrylic paints, colored markers, oil pastels.

Preparation

1. Organize the art reproductions for display and/or instruction.
2. Audiovisual equipment as required.
3. Organize art production materials.
4. Read background materials.
5. Copy Bearden's method on chalkboard or student handout (optional).

Objectives

The student will:

1. Demonstrate that ideas for the creation of art can be developed spontaneously or deliberately and can come from viewing other artists' work. **(AE, Art Production [AP])**

2. Create a collage on a celebration theme using ideas from Romare Bearden's collage methods. **(AP)**

3. Analyze two paintings, noting artists' materials, composition, symbolism, and expression of wedding celebrations. **(AC)**

Schedule

3 sessions

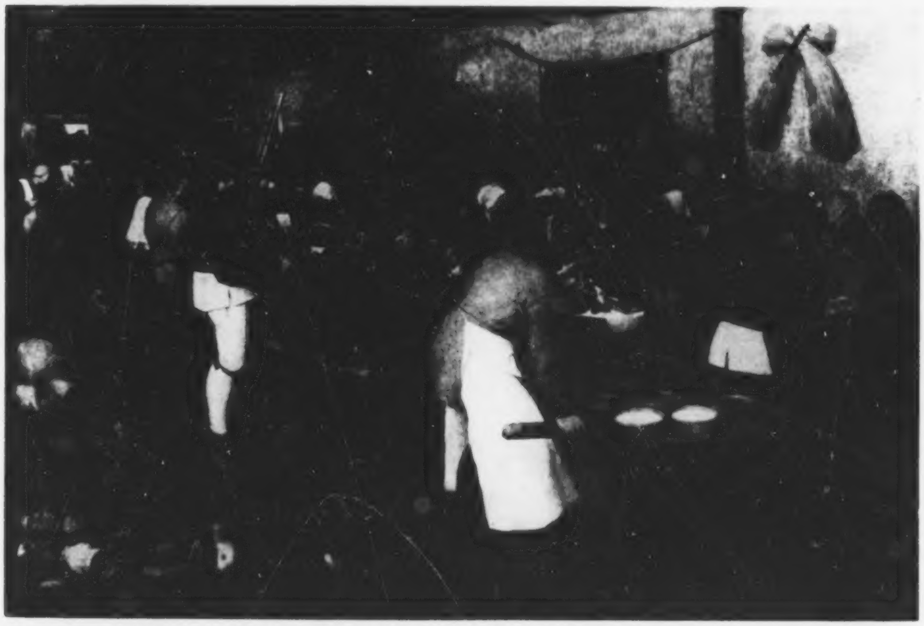
Vocabulary

Celebration, overlapping, Pieter Bruegel, Jan van Eyck, Romare Bearden

Artists' Biographies—Information for Teachers

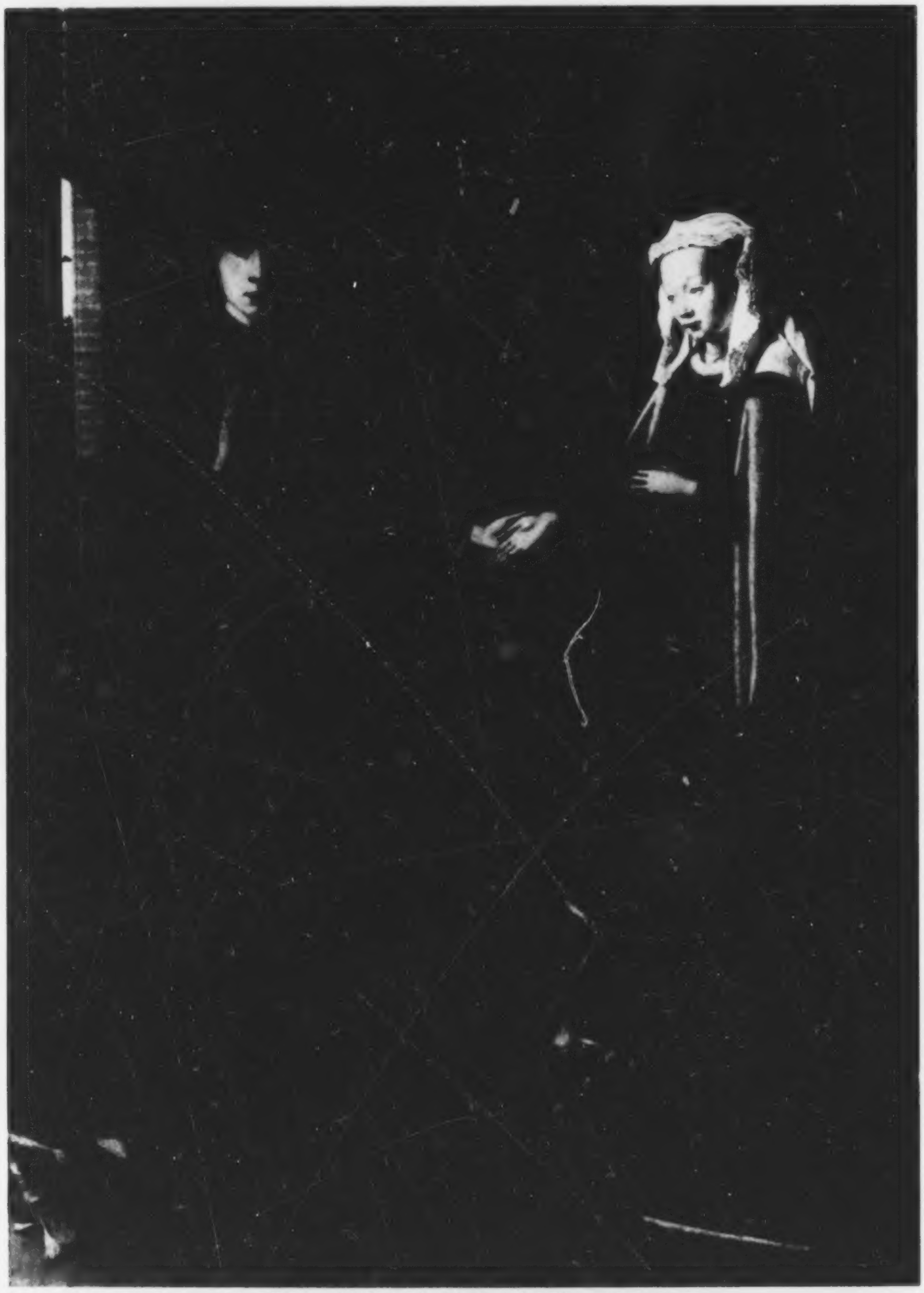
Pieter Bruegel (c. 1525–69) was one of the greatest of the Flemish painters. He traveled to Italy and was impressed with Renaissance art and the different landscape. His earliest works reveal the influence of Bosch. Symbolic content and allegories appear throughout Bruegel's work: *Peasant Wedding* makes a comment on gluttony. But Bruegel did not merely comment on the vices of common people, he also glorified the simple life of the country. In paintings such as *Winter: Hunters in the Snow* and *The Harvester*, the power and control of nature become the subject or theme.

Jan van Eyck (1385–1441) was born in Flanders and traveled widely as court painter to the Duke of Burgundy before settling in Bruges. Van Eyck's major work, the *Ghent Altarpiece*, is one of the monuments of Flemish art. He is given credit for developing the oil-painting technique. This new painting technique slowed the drying time and allowed artists to work in a more leisurely manner. In the famous *Giovanni Arnolfini*



Pieter Bruegel, *Peasant Wedding*, Kunsthistorisches Museum, Vienna.

and His Bride, there is representation of the sacrament of marriage in which each carefully painted object takes on symbolic significance. Many of the details in this painting are very small and were painted to show an accurate portrayal of the tiny spaces of Flemish domestic interiors. The mirror on the far side of the wall shows two people standing in the doorway. Above the mirror is the Latin inscription that reads, "Jan van Eyck was here," and there has been some suggestion that he might be one of those witnesses. Van Eyck's portraits, like the figures of the religious paintings, are descriptive rather than interpretive in style. Despite the absence of definable qualities, they reveal the personality of the sitter, thus creating an image that is enigmatic, but at the same time mysteriously real.



Jan van Eyck, *Giovanni Arnolfini and His Bride*, National Gallery, London.

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Romare Bearden (1919-1989) was a black artist best known as a master of collage; he also painted watercolors and murals, wrote books and songs, and worked with the civil rights movement. Although he was born in the South, he grew up in New York, where his parents were important civic and social workers in Harlem, and the family knew almost every prominent black American of that time.

"Romy" wanted to be a cartoonist, but his parents sent him to Boston University to become a doctor. Instead, he became the school's star pitcher and then played semi-pro baseball before returning to New York to earn a degree in mathematics. Because jobs were scarce in the midst of the Depression, he enrolled at the Art Students League, gradually developing his own style: flat painting, shallow space, stylized figures, and African design.

During World War II he had his first one-man show, and in 1963 he began to work for recognition of black artists. About the same time, he hit upon the idea of making a collage about black life from magazine photographs. The settings were recognizable, but Bearden distorted the sizes and shapes. Vibrant, rich color is always evident, perhaps because of his travels in the West Indies. Most of his collages are concerned with the rituals and customs of black families and friends. They seem to vibrate with the rhythm of his beloved blues.

Activity

1. Review the concept of celebration. Let students explain: "What is a celebration?" "What do people do at a celebration?" "What celebrations are found in other countries?" Focus the discussion on one type of celebration: a wedding. Have the students name the things related to a wedding celebration (gown, cake, rings, flowers, music).

2. Compare and contrast two artworks painted by different artists: *Peasant Wedding* by Bruegel (c. 1525-1569), and *Giovanni Arnolfini and His Bride* by van Eyck (1385-1441). These artists came from the same region in Europe, but painted the pictures approximately 100 years apart.

3. Guide the students to observe carefully and make a comparison of how each artist treated the following items:

For convenience we use briefer references to the title of van Eyck's painting.

	Bruegel	**van Eyck**
Social Class	peasants	wealthy
Setting	noisy, loud	quiet, serene
Room Lighting	bright	dimly lit
Marriage Celebration	feast	contract
Theme	secular	religious
Presence of Groom	unknown	known
Presence of Bride	seated, in group	standing, alone
Painting Size	large	small
Brushes Used	medium, small	very small
Presence of Artist	visible in painting (far right, in black)	signature on wall (Latin inscription: "Jan van Eyck was here")

4. Review principles of design, such as movement, balance, and depth. Both artists created movement by the use of light and dark colors that keep the viewer's eye moving around the canvas. The feeling of depth is achieved by the placement and overlapping of objects and figures. Choose students to show the movement experienced as they view the paintings.

We decided to discuss examples of Bearden's work to help the students understand the activity.

Note: *This is as far as the lesson might proceed during one class period, depending on your instructional pace.*

Before beginning the activity, review with the students the procedure for making a collage. The popular and successful artist, Romare Bearden, talked about his collage style; the following quote, read to the students, might be helpful before beginning the activity.

> *When I begin a work now, I first put down several rectangles of color some of which, as in a Rembrandt drawing, are of the same proportions as the canvas. I next might paste a photograph, perhaps of a head, in the general area where I expect a head to be. The type of photograph does not matter as it will be greatly altered. At this stage, I try only to establish the general layout of the composition. When that is accomplished, I attempt even more definite statements, superimposing other materials over those I started with. I try to move up and across the surface in much the same manner as I had done with the torn papers, avoiding deep diagonal thrusts and the kind of arabesque shapes favored by the great baroque painters. Slanting directions I regard as tilted rectangles, and I try to find some compensating balance for these relative to the horizontal and vertical axis of the canvas* (Learning to Look and Create: THE SPECTRA PROGRAM, level 4).

We found a variety of precut rectangles given to the students helped them manipulate and change the color scheme as they chose.

5. Note these aspects of Bearden's collage method:

a. He begins with rectangles of color that are the same proportion as the picture space.

b. He pastes photographs with the expectation of altering them later.

c. He establishes a general layout.

d. He defines ideas, superimposing other materials.

e. He balances the composition with emphasis on vertical and horizontal axis.

6. Using Bearden's method, create a collage that conveys the spirit of a celebration. Illustrations of Bearden's collage style would give a contemporary interpretation of this theme.

Discuss these methods with students, asking them to point to evidence of them in Bearden's works. Encourage students to try Bearden's approach in their own work.

Evaluation

1. Ask students to write a brief paragraph discussing symbols and meanings in their choice of van Eyck's *Arnolfini Wedding* or Bruegel's *Peasant Wedding*. Assess students' apparent ability to interpret meaning and decipher symbols as discussed in class.

2. Display students' collages and observe each student's resolution of the expressive assignment. Did each student:

a. complete the collage assignment?

b. convey the theme of celebration?

c. exhibit knowledge of composition principles previously taught?

d. utilize ideas from Bearden's method of making collages?

3. Through class discussion of the van Eyck and Bruegel paintings and/or other artworks used with this lesson, ascertain the general level of abilities students appear to have developed with respect to understanding, interpreting, and appreciating works of art:

a. Do students appear to enjoy learning about these works and talking about them?

b. Do students interact with each other as they discuss art? Do they differ on some points? Are they able to provide reasons for their views? Can they engage in cordial discussion even when they disagree?

c. Do students appear to be learning how to "unwrap the meaning" in works of art?

Extensions

1. After they have studied historical material about Bruegel's *Peasant Wedding*, have a few students role-play a reporter interviewing a guest attending the wedding. Encourage them to use their imaginations in developing questions that the reporter might ask.

2. Speculate with students how they think van Eyck and Bruegel might have responded to Bearden's collages. How might they respond to the students' collages?

3. Provide a set of reproductions of paintings by van Eyck, Bruegel, and a few paintings by artists of their times. Challenge students to pick out the works by each artist. Can they differentiate between van Eyck's and Bruegel's? Can they pick paintings that are by neither? You can control the difficulty of this activity by your selection of the reproductions.

The Reversible Critic game, introduced in Lesson 1, worked well here.

Wrap a room

LESSON

3

THREE

The arts vivify experience.

Focus
People celebrate by transforming an environment from something ordinary into something extraordinarily special, such as a wedding, shower, birthday party, holiday, or sports event. The arts are used to make experience more vivid, such as through use of lights, streamers, banners, flags, tablecloths and decorations, confetti, and the like. Introduce how artists have used textiles as a means to enhance aesthetic experience in connection with celebrations.

Objectives
The student will:
1. Learn about a contemporary artist named Christo, who is part of a group of "environmental" artists who began in the 1960s to change from traditional modes of expression in art to dramatizations of ideas or concepts. **(AH, AE)**

Materials
1. Art reproductions, including the following: example of tie-dyed fabric, photographs, drawings, paintings, videos or films of any of Christo's works (such as *Valley Curtain, Surrounded Islands,* or *Running Fence*). Use the video, *Christo's Island*, if available (see Bibliography).

2. For the art production activity: cheesecloth, thin muslin, or old sheeting (cotton, natural fibers); commercial dyes available in markets, rubber bands and string, sticks, marbles or buttons and small stones, dye containers, lots of inexpensive plastic gloves.

Preparation
1. Review the materials on Christo and his work.

2. Plan instruction and evaluation activities.

3. Note safety precautions when using dyes; for example, do not use dyes formulated with lead, and use special care with Procion dyes, if used. Take care with powdered dyes to avoid ingestion.

2. Use resist techniques to dye fabrics and produce visual textures. The student will experience the tactile and manipulative quality of materials in the process of creating an example of environmental art. **(AP)**

3. Respond imaginatively to what the artist has expressed. **(AC)**

4. Learn how conceptual art, while initially very different to the student, shows an interrelationship between the artists' world and the real world. **(AE)**

Schedule
4 sessions

Vocabulary
Christo, tie-dye, resist, environmental art, conceptual art

Artists' Biographies—Information for Teachers

Christo, born Christo Javacheff in Bulgaria in 1935, was part of a group of French artists called new realists. They reacted to modern consumerism and waste. He began by wrapping objects, such as bottles and cans, and proceeded to monuments, buildings, and part of the Australian coast. *Running Fence*, done in northern California in 1976, and *Surrounded Islands*, done in Florida in 1980, are recent events in a series of projects that used fabric to transform an environment by wrapping or "curtaining." Christo said, "I look for the self-willed beauty of the impermanent." He conceives the idea and directs the execution of the work, which sometimes involves hundreds of people working together. Other components of the work are the drawings and photographs of it, which he sells to finance his projects.

Background Note: Christo's is a collaborative art. He depends on his wife, Jeanne-Claude, and a whole team of organizers to coordinate and do public relations for him, because his work is Public Art and really requires interaction and cooperation wherever he is currently working. Also, his projects are entirely supported by the sale of the drawings he makes of them, before and after completion. A video, *Valley Curtain*, documents one of his early large projects; *Christo's Island* is about one of his later ones.

Note: *Recall how Christo uses a group of people to execute his work. Ask and debate the aesthetics question: Is this a valid way to produce art?*

Sometimes the choice of images will suggest a topic for a discussion of aesthetic issues.

Activity

1. Looking at Christo's preliminary drawings and photographs of *Surrounded Islands* and *Running Fence* may cause students to ask, "What makes this art?" Encourage debate on this enduring issue.

2. Christo's pieces are environmental works in which the artist uses land, water, fabric, and engineering and environmental skills instead of traditional art media. But scale, shape, form, and color were concerns of the artist as in any other artwork. Students may wonder what ideas and meaning Christo was trying to convey. (Reading about the work and the artist is recommended.) The idea of changing an environment to make it more "special" can then be introduced to the students.

3. Most students will enjoy the art of tie-dyeing. It has been practiced for centuries in many parts of the world. Try to show photos or real examples of dyed fabric. South America, India, Japan, China, and West Africa are sources of many beautiful fabrics in this tradition.

4. Supervise students as they prepare, dye, and hang the fabric to dry.

This can turn into a real happening, a culmination of many elements. Plan for such celebratory events.

5. Students should experiment on small pieces of cloth. The material is wrapped very tightly with string or rubber bands so that when the cloth is dipped in dye, the tightly gathered places will resist the dye and form a pattern. Several techniques can be shown: a marble secured in the fabric by a rubber band forms a circle, when the cloth is pleated and tied in several places stripes will appear, and a stick inside a long point of cloth tied several times causes a bull's-eye to form. Other types of foldings, bunching, and pleating can be tried. The cloth is then dipped in the dye (mix according to directions, with less water for stronger color) in various ways, by sections, in different colors, or whole. Rinse until no more dye comes out, and allow to drip for a short time. Then the strings and rubber bands can be removed, and the fabric can be hung to dry. Further dyeing may follow.

6. Decorating a room or area for a special event or to celebrate art and life then becomes the intent of the group. Fabric will become the medium and the classroom the environment. The students should consider celebrations that use tents, canopies, maypoles, thrones, processions, or curtains. They should look at the room and plan and engineer the hanging, suspending, and supporting of the fabric in the room. They could be divided into groups of four to be responsible for just one area or section. Some may want to utilize the transparency of the fabrics in front of the windows or lights, or the softness in the draping, or the shapes that can be made, and so forth. Visualization, problem solving, and working together will be important. Remind them that there are many ways to solve a problem and they are looking for a total, unified effect.

7. When the room is complete, invite others to visit, have a party, and photograph the new-made environment!

Evaluation

1. Use the pretest and posttest method to determine learning. Ask the first three questions below verbally before the activity takes place. Ask all five questions, in written form, after the activity, perhaps as a take-home quiz. Referring to a Christo or another environmental work, ask:

a. What do you think the artist was trying to say?

b. Can an *idea* be art?

c. Is it art if it doesn't last?

d. Can party decoration be art? Describe in writing and/or sketches choosing a holiday or theme such as Halloween, victory dance, baby shower, and so on.

e. What about our changed interior environment, is it art? What about our drawings and paintings? What would we have to do to make the room interior a work of art?

2. An art criticism evaluation checklist adapted from an article by Patricia Hollingsworth in *School Arts*, April 1987 can be found on page D-17. Have students complete the checklist in relation to Christo's work and their own, as they finish the tie-dye activity.

3. Evaluate students' knowledge of Christo and other artists they have studied in the lesson.

Extensions

1. Design an environment for a celebration, as in *The Dinner Party* by Judy Chicago, with tablecloths, napkins, ceramic plates and drinking vessels, and eating utensils.

Note: *Use judgment and preview the images from the book before sharing with students.*

2. Design an environment for a celebration in a "peepbox" (shoebox with lightholes and an eyehole for viewing), using found objects, fabric, and the like.

3. Add sound to a celebration environment by making noisemakers or musical instruments.

4. Research other celebration plans, such as the one Leonardo da Vinci made for rulers in Renaissance Italy.

As evidence that the students had come a long way, some checked both "yes" and "no" and were able to back up their statements, as this unit was field tested.

Art Criticism Checklist

a. The artist is trying to imitate nature. Yes_____No_____
b. The artist is trying to express a feeling or emotion. Yes_____No_____
c. Does the name of the work tell you anything about the meaning of the work? Yes_____No_____
d. Choose words that describe the meaning of the work:
    Strength_____
    Fear_____
    Hope_____
    Anger_____
    Hate_____
    Mystery_____
    Fun_____
    Cooperation_____
    Life_____
    Death_____
    Beauty of nature_____
    One's relation to nature_____
    Interest in color_____
    Art doesn't have to last_____
    Love_____
    Madness_____
    Excitement_____
    Courage_____
    Horror_____
    Concern for the environment_____

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Put your best face forward

LESSON 4 FOUR

Masks as an expression of human celebration.

Focus
Masks are objects artists have made as part of celebrations or religious ceremonies. Masks are used within many cultures. They offer evidence of varying theories of beauty and the different purposes of art.

Objectives
The student will:

1. Use mixed media to create a mask, transforming two-dimensional design into a three-dimensional form. (**AP**)

2. Make connections between expressive qualities of masks from different cultures. (**AC, AH**)

Materials
1. Reproductions of the following:

Asymmetrical Mask—Eskimo
Mask—Chokwe, Angola, Africa
Finger Masks—Arctic Eskimo
Dance Mask—New Britain
Other masks from these and other cultures

2. For the mask-making activity: sketching paper and pencils, wax crayons, large sheet of brown kraft paper, white chalk and soft eraser, India ink, small pieces of soft rags or tissue, wire, thread or string, pieces of basket reed, feathers, leather, yarn, beads, raffia, and other materials that will be useful for creation of masks. Clay for alternate activity.

Preparation
1. Read background materials and learn as much about masks from various cultures as possible for lesson preparation.

2. Prepare audiovisual presentations on masks, such as slides, filmstrips, or videos available commercially.

3. Ask students to help you collect the long list of materials for this lesson. Ask them at least a week in advance so you can obtain a large pool of resource materials.

3. Learn that concepts of beauty differ among individuals and cultures. **(AE)**

Schedule

4 sessions

Vocabulary

Masks, function, expressive, exaggeration, distortion

Background

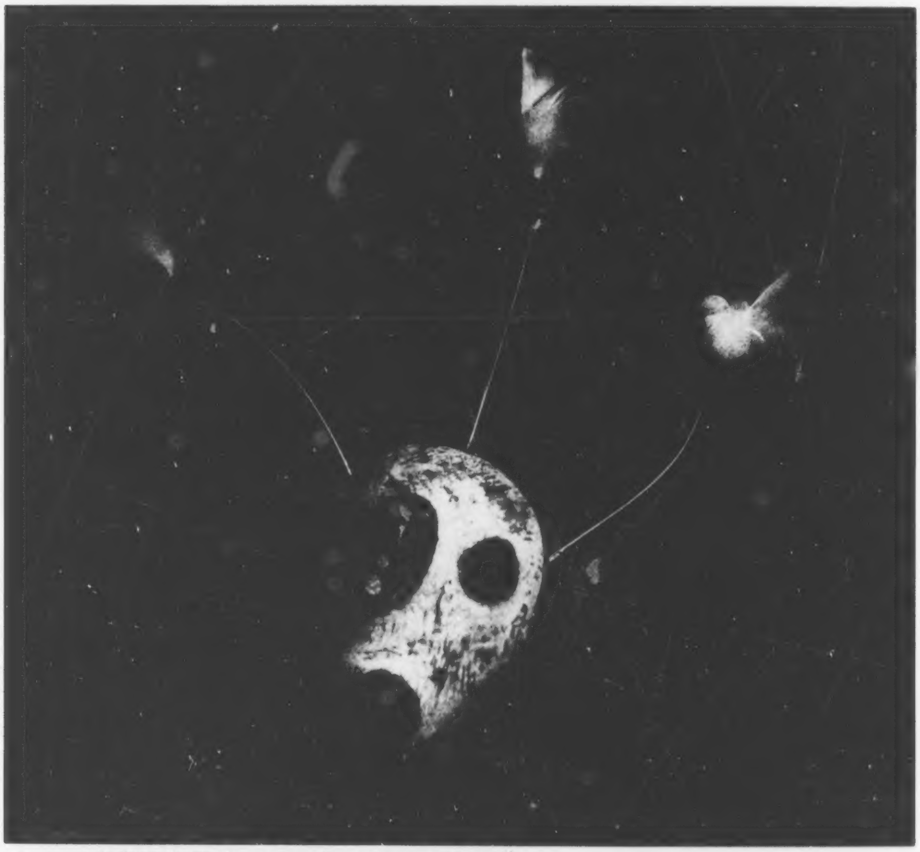
No one knows what first prompted people to wear masks, but today we wear masks for many purposes. Welders, divers, and sports participants wear masks to protect themselves from injury. Doctors wear masks against the spread of germs. People use masks in facial treatments. Ski masks are used for both warmth and protection. The media show us examples of masks hiding the identity of both criminals and crime fighters.

Despite all these examples of functional masks, usually when we say the word *masks*, a much different connotation comes to mind. Masks are a part of special events: Halloween, Mardi Gras, plays, masquerade parties, dances, parades. Most cultures, past and present, use masks for special ceremonies and celebrations.

Some cultures use masks in spiritual or religious rituals to illustrate a powerful connection with nature or to pass traditions from one generation to the next. Some celebrations call for masks to disguise individuals so that they can portray an idea or character more clearly or simply to be freer in participating in party behavior.

The most common function of masks may be to connect people by transforming human identity into symbolic, expressive forms that everyone in a celebration or drama can "read." Some cultures, however, believe the mask to have a "magic" that connects human beings to the spirit world. These masks may be used in ceremonies and festivals as face

Focusing on one area only, such as Africa, also works for this lesson.



Asymmetrical Mask, Eskimo, The Saint Louis Art Museum.

coverings, body coverings, handheld objects, small totems, and ornaments, or they may be masks that are used as sacred objects and kept out of the public eye.

Activity

1. Analysis and discussion of the visuals.

- Start by describing and interpreting the design elements and symbols on the African mask. Compare these to each of the other masks. Ask questions relating to the facial features stressed, treatment of surface, materials used, and organization or symmetry.

- Invite students to react to the expressiveness of the masks by describing how the shape of the eyes (or the mouth) in each conveys a specific feeling. List words (such as fear, surprise, calm, shy) in relation to each mask.

- Initiate discussion of cultural and aesthetic valuing by asking which mask is "beautiful" and why. Ask: "Did the maker intend it to be beautiful or is that just the viewer's interpretation?" (Is beauty the same in every culture?) Stress logical

Mask, Chokwe people, Angola, Africa, The Detroit Institute of Arts.

references (i.e., function, cultural context) as well as personal preference. Develop ideas regarding the purpose of the masks by classifying according to a depiction/disguise/decoration function.

2. Ask students to use the library to research the forms of masks in a particular culture and report briefly (orally) to the class.

3. Discuss, as a class, the question, "Should a mask be considered art?" If discussion stalls, ask students to consider that the Kairak Baining destroy dance masks after their initial use: "Should it be considered art if it is not meant to be kept and displayed?"

4. Art production activity: Guide students to create crayon, batik/reed-framed masks.

Note*: Recall with students that formal symmetry is usually very stiff, so artists use it to express dignity and stability. Unless they want those qualities, they should not choose formal balance for their own mask because it can be predictable, dull, or boring.* Approximate *symmetry is almost like our faces, where small differences exist between the two sides.*

5. After choosing a theme, direct students to design a mask, trying different arrangements, distortions, and exaggerations of features to show feelings (six thumbnail sketches). Choose a color scheme to express the feelings portrayed by the mask and color two or three selected thumbnail sketches. Enlarge the best mask onto brown kraft paper (or one side of a large grocery bag), using light-colored chalk that can be erased and adjusted. Refer to a chosen color scheme. Begin coloring heavily with wax crayons, pressing hard to build up both wax and color. Decide if all areas must be colored in or merely outlined with color bands. Antique and texturize crayon design by crumpling the kraft paper to create wrinkles and cracks in the surface. Wet and brush with India ink to stain cracks. Let dry. Polish all crayon areas to a high sheen, using tissues.

6. Construct a wire or reed framework to transform this two-dimensional design into a three-dimensional one. This might be done by folding or "hemming" the edges of the crayon batik design and inserting wire that then can be bent or formed. Encourage extensions or additions to the mask outward from the original facial design. Stitchery, decorative wrapping and tying, feathers, beads, raffia, and leather could be used to adorn and integrate the reed/wire structure and the facial design.

Alternative Activity

Decorative Clay Masks

Roll clay slabs 1/4 to 1/2 inch thickness. Form mask by cutting exterior shape. Pierce for facial details, texturize areas or features by pressing in a variety of tools or found objects. Folding over, braiding edge pieces, or adding three-dimensional extensions (use slip!) are encouraged. Pressing soft clay through a screen or a garlic press creates hair. Piercing with a plastic drinking straw will leave uniform holes to which raffia, yarn,

Although we purposely eliminated death masks and coffin coverings as objects of study, they are rich in decorative, expressive possibilities. From the realism of the Egyptian-Roman death mask portraits to Tutankamen's coffin to effigy urns, there are evocative connections.

The mask-making techniques, such as papier mâché, plaster casting, and plaster-impregnated bandage, were deliberately not chosen here because of middle schoolers' preoccupation with representational forms. It was thought that more potential for exaggeration and exploration would come from combining two more familiar materials.

beads, and other such materials could be added after firing as well as allowing for hanging.

Allow to dry, slumped over a section of cardboard carpet tube or other paper-covered form. Fire and decorate with underglaze colors, glazes, or antique with rubbed-in stains. Painting of bisqueware would be an additional option.

Evaluation

1. Comment during and following production on choices of materials, colors, symbols, balance, and finish as related to effectiveness of expression.

2. Have students write descriptions for their own masks. Challenge classmates to match description paragraph to each mask.

3. Ask students to list as many kinds of masks and uses for masks as possible.

4. Look for skillful, expressive work in the masks.

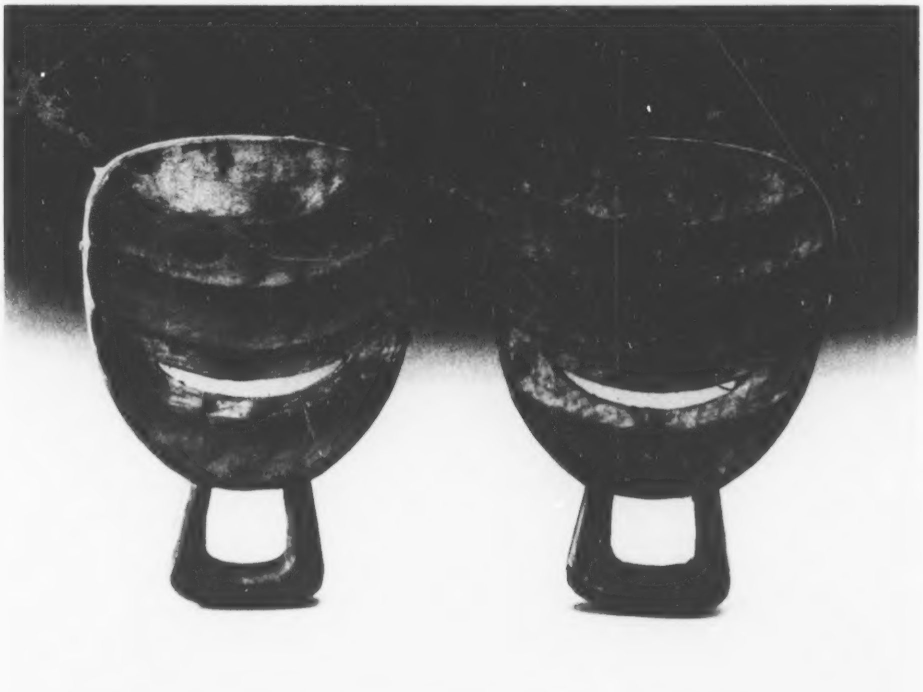
Extensions

1. Make a display of masks, or pictures of persons wearing masks, and organize it according to functional/ celebratory.

2. Create a dance, poem, or ceremony that features your mask.

3. Debate this problem: the Arctic Eskimo Finger Masks were originally trimmed in fur. Is it okay to exhibit them today without it? Should it be replaced? Why or why not? Support your position.

4. Create a series of slides of design motifs (symmetrical and asymmetrical) and project them onto the faces of willing students.



Finger Masks, Eskimo, The Detroit Institute of Arts.

Masks

Chokwe [Chok-way], Angola, Africa
Mask (Mwana Pwo), early nineteenth century, wood, hemp, (8 x 6 in.), The Detroit Institute of Arts.

Used in ceremonies that included masquerading, dancing, and reenactment of important events, this mask by the Chokwe people is known as Mwana Pwo and depicts human feminine features. The exaggerated and highly arched eyebrows, the elongated nose, and the markings on the face (indicating traditional tattoos worn by women) show standards of beauty appreciated by the Chokwe people. Male dancers wore these masks to re-create fables that pointed at weaknesses of the opposite sex.

The elegant oval forms of the arched eyebrows, slitted eyes, and open mouth characterize female beauty in an abstracted and idealized form. The expression of the face conveys an aloofness (cool) instead of a specific human emotion. [From The Detroit Institute of Arts, *Family Art Game*. (Detroit: DIA, 1987).]

Kairak Baining [Kai-rak Bai-ning], New Britain, Melanesia
Dance Mask, late nineteenth century, barkcloth and reed, The Saint Louis Art Museum.

This mask, worn by the Kairak Baining people of New Britain Island in the South Pacific, is thought to represent an owl. Such masks are used in dances to give protection to the children of the village. It is made of barkcloth stretched over a reed structure. The contrasting colors used as surface decoration were made from red roots and black charcoal.

Exaggeration and distortion of natural forms such as birds are often used in the art of Melanesia. This mask, with the round staring eyes and protruding chin, has an openly emotional, anxious quality. Despite all the skill needed to make a mask such as this, Kairak Baining masks are used only once, then destroyed. A new set of similar masks is created for each year's celebration. [From The Saint Louis Art Museum, *Teacher's Guide to Oceanic Art* (St. Louis: SLAM, 1975).]

Arctic Eskimo
Finger Masks, nineteenth century, wood, (4 1/2 x 3 1/8 in. x 5/8 in.), gift of Frederick Stearns, The Detroit Institute of Arts.

Eskimo masks vary greatly in size. While some masks were so large that they were suspended from the ceiling, and others small enough to be worn on the forehead, these masks were not worn on the face at all. These miniature copies of face masks are actually worn in pairs, one on each hand, by the women of the Arctic Eskimo. While the men dance, women perform at various festivals.

Made in human or animal face shapes, these carved driftwood pieces are subtly colored by rubbing in natural pigments with a cloth or finger. Usually they were trimmed with caribou fur or quills, although these decorative elements have been lost from these particular masks. [From The Detroit Institute of Arts, *Family Art Game*. (Detroit: DIA, 1987).]

Dance Mask, New Britain, Baining People, The Saint Louis Art Museum.

Celebrate you

LESSON

5

FIVE

Paint a personal expression.

Focus

Many years ago, people used pictures to communicate ideas. Gradually, picture writing evolved into words. But a form of picture writing still exists. Symbols used by artists communicate, inform, express feelings, and serve as the connection between the viewer and the visual image. In this lesson, the students will learn about symbols used in Native American and modern pop art and use symbols in a work of celebration and ceremony of their own.

Objectives

The students will:

1. Recognize and compare the meanings of symbols used in a work of art from a Native American culture and in a work by pop artist Jasper Johns. **(AC, AH)**

2. Examine a work of art for its symbolic meaning. **(AC)**

3. Use symbols in a format, such as a flag, shield, or banner. **(AP)**

Schedule

3 or 4 sessions

Vocabulary

Symbols, Jasper Johns, pop art

Materials

1. Reproductions of the following: *Three Flags* by Jasper Johns; *Cheyenne Shield,* Native American; and similar works.

2. Materials for students' art production activity: corrugated cardboard in rounds and rectangles (available in restaurant and cake-decorating supply stores), pencils, brushes, glue, scissors, and acrylic or tempera paints.

Preparation

1. Read background materials and other resources on the topics of the lesson. Prepare to use some of the audio and visual materials on Native American art and pop art, such as slides, filmstrips, and videos.

2. Organize materials for the production activity.

3. Prepare for an exhibition of student art products.

Background

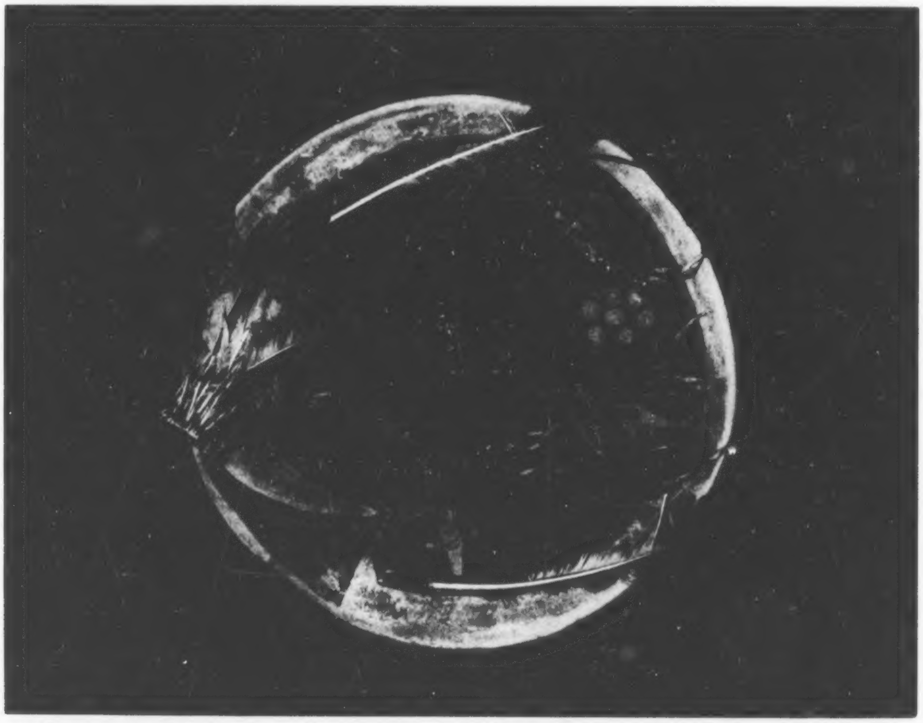
1. This shield is both a functional and symbolic object used in ceremony and war by the Cheyenne people. The images, taken from religious symbols, transformed the shield into a magical

amulet that protected the warrior in battle. This shield belonged to the warrior Little Rock, who fought in the famous battle against General Custer, who destroyed the Cheyenne camp in violation of a treaty.

Symbols:
Thunderbird—sacred power of thunder and the greatest spirit of all
Smaller Bird—other powers
Crescent Shape—moon
Seven Circles—stars we know as the Pleiades, or the seven sisters
Blue Border—Grandmother Earth, who, according to legend, gave the Indians corn and the buffalo
Red—symbolic color of supernatural blessing and life
Black Background (faded)—enemies killed, dead coals of an extinguished campfire
Bells, Eagle and *Owl Feathers,* and *Cornhusks*—related to the powers of nature, of wind, flight, and earth

2. Pop artists have examined everyday objects and images around us with an intensity that sometimes makes the viewer conscious of them for the first time. *Three Flags* was done by contemporary artist Jasper Johns, who is known for taking popular images and using them as subjects in his art. The United States flag is one he has used several times. Its meaning as a national symbol is subordinated to its design elements, even though the viewer cannot disassociate the meaning from the image. This painting is transformed, by its progressive layering and thick encaustic texture, into an object of either growing or diminishing size, depending on one's point of view.

Symbols:
Red —courage
White—purity
Blue—vigilance, justice
Stars—unity; the states
Stripes—the 13 colonies
Succession of Sizes, Layering—open to interpretation



Shield, Cheyenne, Native American, The Detroit Institute of Arts.

Activity

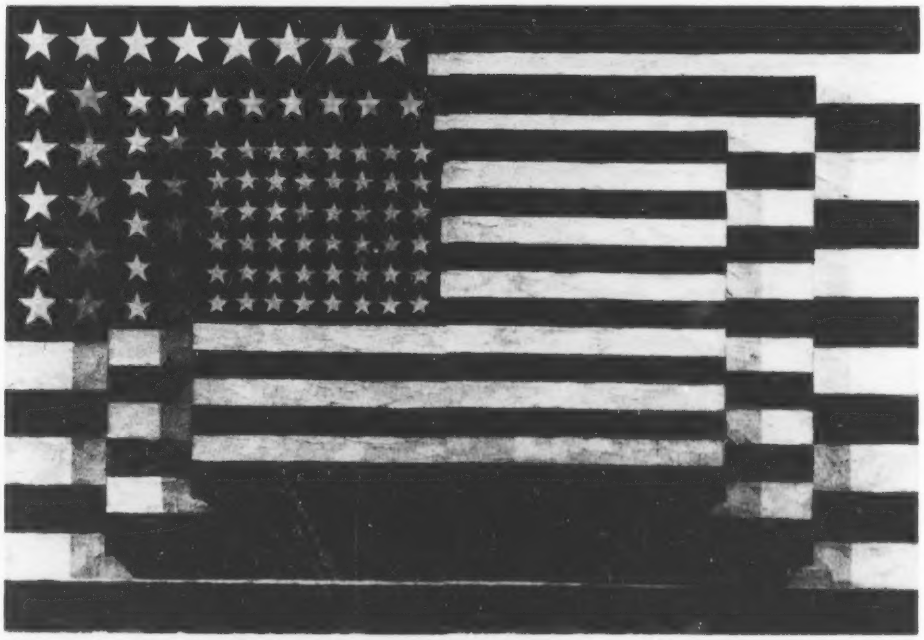
1. After showing and discussing examples of work that uses symbols, such as the shield and *Three Flags*, ask students to design an object: a flag or shield in a round or rectangular format. They should express symbols of their culture as the Native Americans and pop artists did: for example, family, environment, ethnic background, school, beliefs, hobbies, sports, music, food.

2. Ask: "What do you want to celebrate about yourself?" They may decide on one dominant theme or express several, and they may also build up layers according to importance, as Jasper Johns did. Have them make preliminary sketches. Point out how unified the *Cheyenne Shield* and *Three Flags* are and emphasize their use of space and balance. Sketch the areas in with pencil, then paint. Suggest using the paint in a thick, painterly manner.

***Note**: Alternative question: "Make an advertisement for yourself." "If you were going to do a video about yourself, what would you include?"*

3. Circulate through class during production activity, attempting to speak to students individually or in small groups. Check for planning and development of original ideas and symbols: "What's your main idea?" "What would be a good symbol for it?" "How large do you want to make it?" "What colors are you going to use?"

4. Take a break from the production time to show additional examples of Native American art and have students list all the elements they consider to be symbolic. Show other examples of pop art and have students check possible meanings from a list, such as fun, happiness, warmth, everyday life, adventure, glamour, city life, patriotism, religion, family, and the like.



Jasper Johns, *Three Flags*, Whitney Museum of American Art, New York.

5. During the several days devoted to art production, you might choose to assign homework for regular or extra credit. You might have the students read about and write a short report on Native American religious beliefs as expressed in their art or have the students read about and report on pop art and how it is connected to American culture. Some of these could be read in class.

Extensions

1. Make a collage using personal memorabilia (ticket stubs, box tops, labels, stamps, pins, ribbons). Unify it, using other collage materials and color to convey mood.

2. Design a personal monogram, uniting letters with a personal symbol, such as an animal, vegetable, sport motif, and so on.

Evaluation

1. Ask students to discuss an example of Native American art that they have not seen before. Note if they have learned enough of Native American symbols to decipher some of them.

2. Ask students to discuss another of Jasper Johns's works from the same period as *Three Flags*, such as one of the "Map Series" or the "Numeral Series." Note if they seem to be comfortable and knowledgeable in discussing this type of art.

3. Display the results of the art production activity. You might ask students to write brief comments or phrases about their pieces for the benefit of viewers. As you examine each student's artwork, note if students:

a. completed their art product

b. used symbols in their creations

c. applied learning from earlier instruction in composition, drawing, painting, and craftsmanship

d. took pride in their work and its display

Unit Evaluation

1. Review the artworks that were featured during this unit. Show slides or prints and elicit discussion from students as a review and evaluation of their progress. Do they remember the works and their contexts? Are they able to discuss the meanings associated with the works? Do they appear to have learned what you had intended during the unit?

2. You might wish to ask students to respond on a short-answer quiz sheet as you display various works from the unit, or you might ask all students to write a brief essay about a work of their choice from a display of five or six.

3. Do students appear to enjoy their new knowledge and abilities? Do they talk about art outside of class activities?

4. Has the students' inventiveness and skill improved with instruction and experience gained in this unit? Does their work appear to be obviously more developed and mature than the work of students from lower grades?

5. You might wish to develop a self-evaluation form for students and ask them to respond to it. You might also wish to include opportunities for students to suggest improvements in the unit or in classroom procedures and activities.

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Additional Resources

Books That Tell About Traditions and Celebrations

J. Chicago, *The Complete Dinner Party: The Dinner Party and Embroidering Our Heritage* (New York: Doubleday, 1981).

J. Lasker, *Merry Ever After* (New York: Viking Press, 1976). *In a style borrowed from illuminated manuscripts and tapestries, visual information is presented about customs and preparations for medieval celebration.*

M. Livingston, *Celebrations* (Holiday House, 1985). *Sixteen poems that sensitively show meaning in the celebration of sixteen holidays. The illustrations show a personal visualization of these clichéd holidays.*

G. McDermott, *Arrow to the Sun* (New York: Viking Press, 1974). *A beautifully illustrated book that shows, symbolically, the transformation process of a Pueblo Indian youth.*

M. Musgrave, *Ashanti to Zulu: African Traditions* (New York: Dial Press, 1976). *Ceremonies, celebrations, and day-to-day customs of 26 African tribes are described and magnificently illustrated.*

C. Price, *Happy Day* (New York: UNICEF, 1969). *Ways that birthdays, name days, and growing days are celebrated around the world.*

P. Steele, *Festivals Around the World* (Minneapolis: Dillon Press, 1989). *A picture book describing many different festivals, from a bun festival in Hong Kong to a colorful parade of clowns in West Germany.*

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Bellows, George Wesley, *A Day in June*, The Detroit Institute of Arts.

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Chagall, Marc, *Birthday*, Museum of Modern Art, New York.

Eskimo Hunting Mask, Arctic Eskimos, Rasmussen Collection, Portland Art Museum.

Feast Bowl, North American, Eastern Sioux, The Detroit Institute of Arts.

Homer, Winslow, *Skating in Central Park*, Saint Louis Art Museum.

Itcho, Hanabusa, *Celebration of the Twelve Months*, Museum of Fine Arts, Boston.

Schapiro, Miriam, *Master of Ceremonies (Final State)*, *School Arts*, February 1987.

Games/Movement/Dance

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Matisse, Henri, *Dance (first version)*, Museum of Modern Art, New York.

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Monet, Claude, *La Japonaise*, Museum of Fine Arts, Boston.

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GLOSSARY

Abstract Expressionism: A style of nonrepresentational painting that combines abstract form and expressionist emotional value, developed in New York in the 1940s.

Aesthetic: Pertaining to the beautiful, refined, tasteful, and artistic.

Artifact: An object made by humans; especially one of historical interest.

Celebration: An observation of a day or event with ceremonies of respect, rejoicing, or festivity.

Ceremony: A formal act or set of acts performed as prescribed by custom or ritual.

Commemorate: To honor the memory of something in a formal manner.

Culture: The beliefs, customs, arts, and ideas of a group of people at a given time; a society.

Depiction: A portrayal by a picture or by words. A representation in a picture or sculpture.

Distortion: Changing the way something looks to make it more interesting or meaningful, usually by exaggerating some of its features.

Environmental Art: An art form related to assemblage and usually employing large elements designed to be moved among or through, rather than merely viewed.

Exaggeration: Increasing or enlarging a figure or feature to communicate ideas and feelings.

Expressive: Conveying strong emotional feelings.

Function: The use or purpose for which something exists.

Overlapping: Placement of objects in a picture to create the illusion that one object is in front of another and thus show distance.

Pop Art: A style developed in the late 1950s in New York, which derived from commercial art, such as comic strips, packaging, and objects of American culture.

Resist: A substance that protects a surface from receiving dyes.

Symbol: Something that stands for something else, especially a figure, or sign that represents a real object or idea.

Theme: The most important idea or subject in a work of art, sometimes with a number of phases or variations.

Tie-Dye: A method of dyeing fabric in which certain parts are knotted to create a pattern by preventing absorption of the dye.

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Jane Gilbert, Joyce Fent, and Barbara Lindquist

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Pieter Bruegel, *Peasant Wedding*, Kunsthistorisches Museum, Vienna (pp. D-3, D-9).

George Segal, *The Dancers*, National Gallery of Art, Washington, D.C., gift of the Collectors Committee (p. D-5).

Unknown Folk Artist, *The Quilting Party*, Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia (p. D-6).

Jacob Lawrence, *Parade*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1966 (p. D-7).

Jan van Eyck, *Giovanni Arnolfini and His Bride*, National Gallery of Art, London, England (p. D-10).

Asymmetrical Mask, The Saint Louis Art Museum, Friends Fund Purchase (p. D-19).

Chokwe Mask, © 1988, The Detroit Institute of Arts (p. D-20).

Finger Masks, © 1989, The Detroit Institute of Arts, gift of Frederick K. Stearns (p. D-22).

Dance Mask, The Saint Louis Art Museum, gift of Morton D. May (p. D-23).

Shield, © 1988, The Detroit Institute of Arts, gift of Detroit Scientific Association (p. D-25).

Jasper Johns, *Three Flags*, 1958. Encaustic on canvas, 30 7/8 x 45 1/2 inches. Collection of Whitney Museum of American Art, 50th Anniversary Gift of the Gilman Foundation, Inc., The Lauder Foundation, A. Alfred Taubman, an anonymous donor, and purchase. 80.32 © Jasper Johns/VAGA, New York, 1991 (p. D-26).

UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

Does this unit fit with your understanding of DBAE?

How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

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Thank you.

This unit, written for a high school general art course, is entitled **The Word as Image: Symbol to Gesture**. It investigates relationships between words and visual images including the use of words in paintings and graphic arts. It leads students through an examination of the development of alphabets from graphic gestures, investigation of letters and words in their everyday lives, and takes them full circle to the use of written symbols as gestures in modern painting. Among other goals, it leads students to an understanding of contemporary abstract and nonobjective art.

The high school general art course is one that might be taken by students who are interested in art, but who are not attracted to studio art courses. As a required course, it will provide a balanced view of art with content derived from the four art disciplines and integrated in activities for students. As electives, courses such as these can serve a potentially large population of students who typically have not elected art in high school.

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THE WORD AS IMAGE

Symbol to Gesture

Introduction

A Three–Four Week Painting/Graphic Design Unit for High School

> *"Whence did the wondrous mystic art arise, of painting speech and speaking to the eyes?"*
>
> William Massey,
> in Friedrich Neugbbauer, *The Mystic Art of Written Form: An Illustrated Handbook for Lettering* (Boston: Neugbbauer Press, 1980).

Unit Description

This unit is designed as a three- to four-week, two-part unit within a general high school introductory art course and assumes that the students have had regular discipline-based art instruction through the eighth grade. It could also be taught within an advanced elective course. Suggested resources have been included, but teachers should feel free to select from their own slides, posters, and books as necessary to teach the concepts and content of the lessons.

Goal Statement

This unit will help students understand and appreciate how twentieth-century artists have incorporated language into their paintings through word, symbols, and gesture.

Instructional Strategies

The art room/studio is fertile ground for the highest levels of cognitive functioning. By asking provocative questions to encourage meaningful dialogue, the teacher becomes a true facilitator of learning.

A stimulating environment will include exciting resource materials, such as books, reproductions, films, and charts, and will be enhanced by guest specialists and museum trips.

Student journals with regular written entries and portfolios of students' artwork will be developed and used for the evaluation of student progress.

This unit suggests alternative directions. For example, production lessons could be adapted or rewritten to enhance a photography course.

We developed this topic because of the significant interactions between words and images in the lives of our students. This relationship has existed for centuries, but is intensified through pervasive contemporary mass media.

The art disciplines are closely interrelated and often overlap. They are discussed separately in the following lessons only for clarification and easy reference.

PART A

THE CHARACTER OF CHARACTERS

Discussions, games, debates, and role-playing are useful strategies for encouraging student participation. The teacher will provide explicit instruction in art production principles and techniques through demonstration, critique, and other strategies.

These lessons will show how twentieth-century artists make use of formal words and letters in their works. (Seven or more 45-minute periods.)

Objectives

Art History: Students will learn about the work and lives of several artists in the twentieth century who incorporated letters or printed words into their work. Students will study methods the cubists, dadaists, pop artists, and other contemporary artists have used to communicate ideas.

Art Criticism: Students will study the formal qualities of mechanical, measured, hard-edged (as opposed to soft-edged) letters and compare handcrafted letters with mechanical type. They will analyze ways that elements and principles of art are applied to designing alphabets. The students will recognize and compare the styles of several artists who incorporate letter and word forms in their work. Students will examine the overlapping boundaries of graphic design and fine art.

Art Production: Students will create paintings or collages that incorporate the actual or simulated printed word (letters, symbols, or numerals), applying knowledge of design elements and principles along with expressive qualities found in letters.

Aesthetics: Students will speculate on the effectiveness of the expressive qualities resulting from the use of letters and words in works of art.

Students will investigate aesthetic meanings conveyed by letters and words in artwork beyond the literal meanings common in written language.

day one

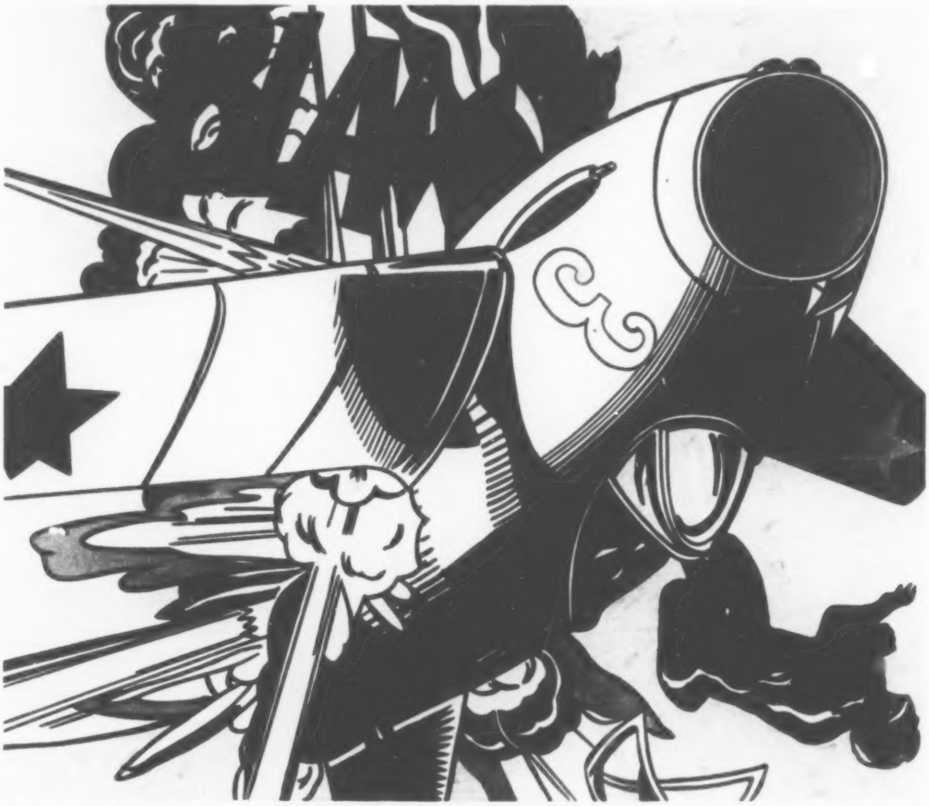
Letters, Words, and Symbols in Art

INSTRUCTIONAL METHODS AND ACTIVITIES

The teacher will:

1. Introduce some of the artists listed, such as Gris, Davis, Lichtenstein, and Warhol. Place reproductions of their work around the room.

2. Using an opaque projector, show examples from publications of the use of words, symbols, and letters in



Roy Lichtenstein, *Blam*, Yale University Art Gallery.

popular culture, citing uses of words, numerals, letters, and symbols on billboards, posters, greeting cards, advertisements, and on packages. Show examples from type catalogues used by graphic designers.

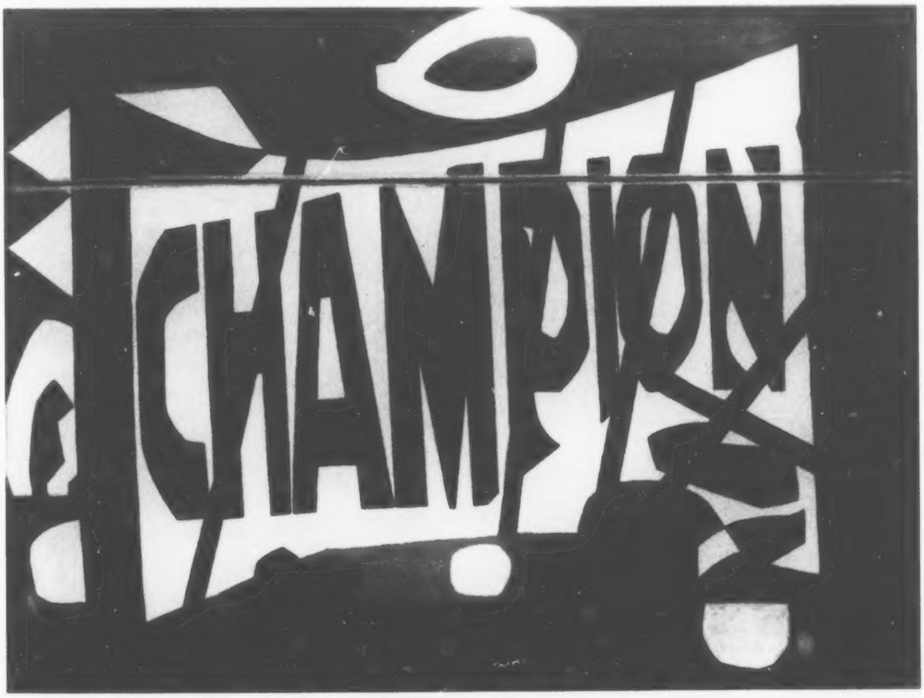
This discussion is intended to interest students in the history and expressive qualities of letter forms.

Ask students to identify and discuss the expressive qualities of mechanical and hard-edge symbols, logos, letters, and words using some of these exam-ples. Ask students how letters and words found on designer labels, articles of clothing, corporate logos, advertisements, and in the mass media (TV, newspapers, etc.) communicate feelings, values, and meanings.

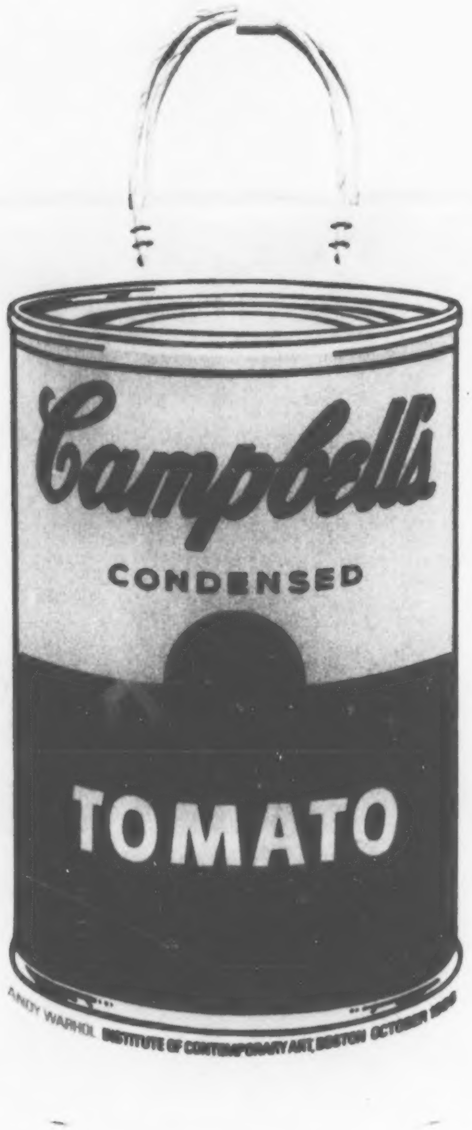
3. Show examples of the development of mechanical, prescribed letter forms and alphabets from pictograms through copperplate script, including gothic letters designed by Dürer.

4. Guide students in discussion of the reasons for their slang phrases and current expressions. Have they thought about the visual images for some of these phrases? List some of them on the board and in student journals. (Examples: bad, fresh, dude, chill; discuss why these words change with each new generation of students). Ask students to continue to list more expressions on their own as optional homework.

5. Ask students to keep a journal, listing reactions to slides and other reproductions, building a glossary, and entering homework assignments. Explain the use of a daily journal and regular entries, including homework assignments. Discuss journal content with students individually from time to time to gain a sense of their progress and interests.



Stuart Davis, *Schwitzki's Syntax*, Yale University Art Gallery.


Campbell's
CONDENSED
TOMATO
ANDY WARHOL INSTITUTE OF CONTEMPORARY ART, BOSTON OCTOBER

Shopping bag reproduction of Andy Warhol, *Campbell's Condensed Tomato Soup*, Yale University Art Gallery.

6. Ask students to look in magazines for examples of words, letters and numerals, in different styles, for analysis and identification. These will be used later in the unit. They might wish to paste some of their favorite examples in their journals and make entries that explain their selections.

day two

Letter Forms in Twentieth-Century Painting

My metaphor, if that is what you can call it, is my relation to the power of commercial advertising, which in turn is related to our free society. . . ."

Roy Lichtenstein,
in G. Swenson, "What Is Pop Art?" *ArtNews* vol. 62, no. 10, p. 41.

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
Calligraphy and typeface catalogues and visuals listed below or substitutes.

Books, magazines, newspapers, etc.

The teacher will:

1. Show reproductions or slides of *paintings that incorporate words or letters*, commenting on composition and design factors. Suggested images:
    - Nadezhda Adreevna Udaltsova, *At the Piano*
    - Juan Gris, *Abstraction No. II: Le Journal*
    - Joseph Stella, *Battle of Light: Coney Island*
    - Jasper Johns, *Alphabet*
    - Stuart Davis, *Schwitzki's Syntax*
    - Roy Lichtenstein, *Blam*
    - Andy Warhol, *Campbell's Condensed Tomato Soup*

Biographical notes may be found in the Appendix.

***Note**: African-American artists Romare Bearden, Cliff Joseph, and Howardina Pendell also incorporated words in their works.* The New York Times *and other reviews of their work can be researched for more information and for samples of critical writing.*

2. Briefly discuss cubism, dada, and pop art; ask students to add terms to their journals.

Photorealist painter Richard Estes, and his sharp focus paintings of cityscapes, with signs, symbols, and neon lights, may also appeal to students in conjunction with this lesson.

Suggestion: As students study cubism, they can learn how Picasso and Braque:

a. followed Cézanne's emphasis on solid form in painting, making a sky appear as solid as a mountain;

b. emphasized the flat surface of paintings by rejecting atmos-pheric perspective and other devices;

c. limited their palettes to a nar-row range (especially during the analytical phase);

d. painted multiple views of an object simultaneously, resulting in extreme abstraction;

e. used distortion freely;

f. sometimes introduced collage materials into painting;

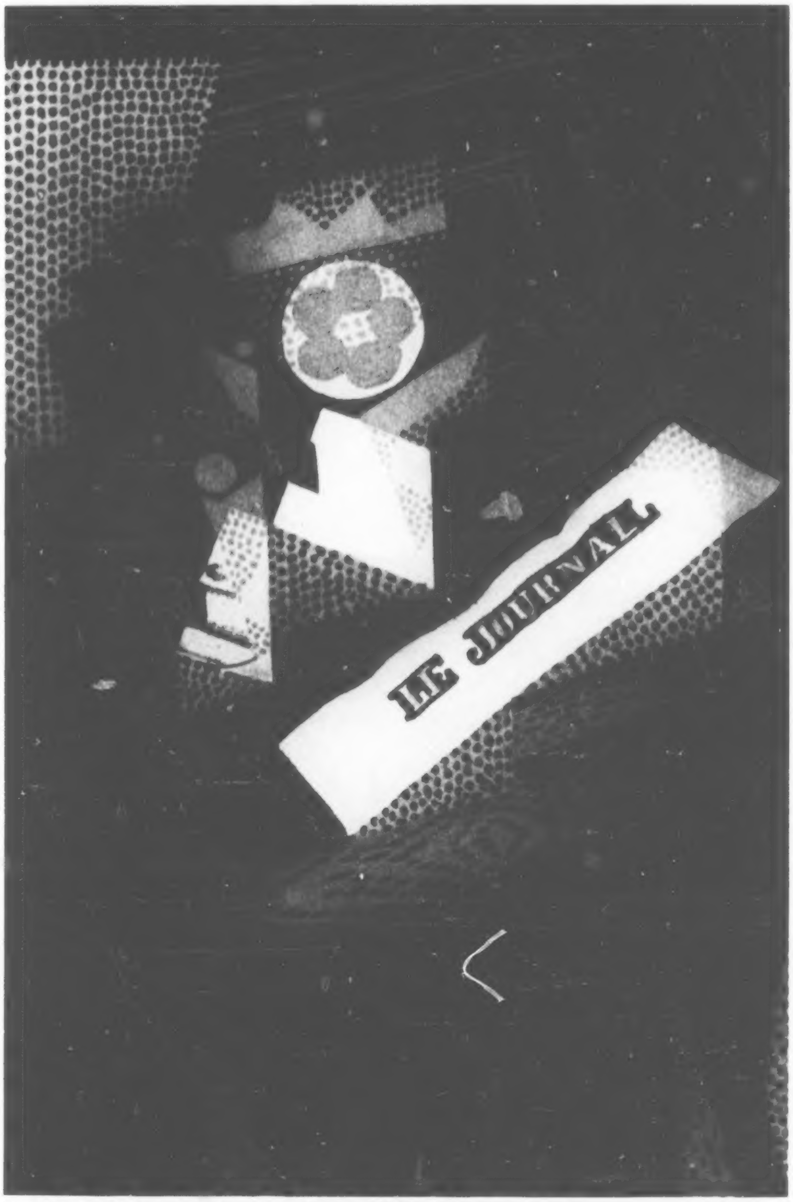
g. sometimes introduced the use of letters, words, and phrases.

You might provide similar analyses of pop and dada styles.

3. Provide books, magazines, and other resources for students' research.

Students will:

1. Find likenesses and differences among the various styles (cubism, dada, and pop art) as they view and discuss slides or poster reproductions.
2. Speculate about why an artist may have chosen particular letter styles in which the words become another abstract pattern or figure in the painting.
3. Talk about the use of words in art.



Juan Gris, *Abstraction No. II: Le Journal*, Yale University Art Gallery.

The following questions are useful for aesthetic or critical discussion. The teacher may choose one or more and guide students to consider some of the following concerns of artists:

a. Is it possible for the artist to destroy, change, or ignore the meaning of the word in a painting?

b. How did the cubists use words to reinforce the flat qualities of the picture plane?

c. How was this concept an extension of Cézanne's theories of representing forms in a painting?

d. For the dadaists, the interest was in word puns. How is this communicated? How is the word changing the painting? How does the painting change the word?

e. How did pop artists extend ideas from earlier artists? What were their concerns as they developed their style in the 1960s?

Evaluation of student progress and the degree of teaching success must be qualitative as well as quantitative. Evaluation techniques are treated as an essential component of each lesson.

f. How does the physical appearance of words add meaning to the painting, for example, in a pop art work? How do the other images and words work together to amplify the expressive qualities in a painting? What effect does repetition have? Scale?

Homework

1. Check examples of words and phrases in various typefaces collected and ask students if they are satisfied with what they have so far. Have them discard and substitute samples accordingly. Ask them to identify typefaces (from catalogues of graphics and typefaces and styles). Tell them that they may use some of these letters as collage materials in their final paintings. Are their letters suitable for the word or phrase they are considering for their image in the painting assignment? (Preview this assignment with students.)

Evaluation

1. Give a slide quiz: Show several slides of artworks similar to ones shown earlier and ask students to write brief answers to questions based on previous observations, for example, What style is this like? What kind of typeface is used?

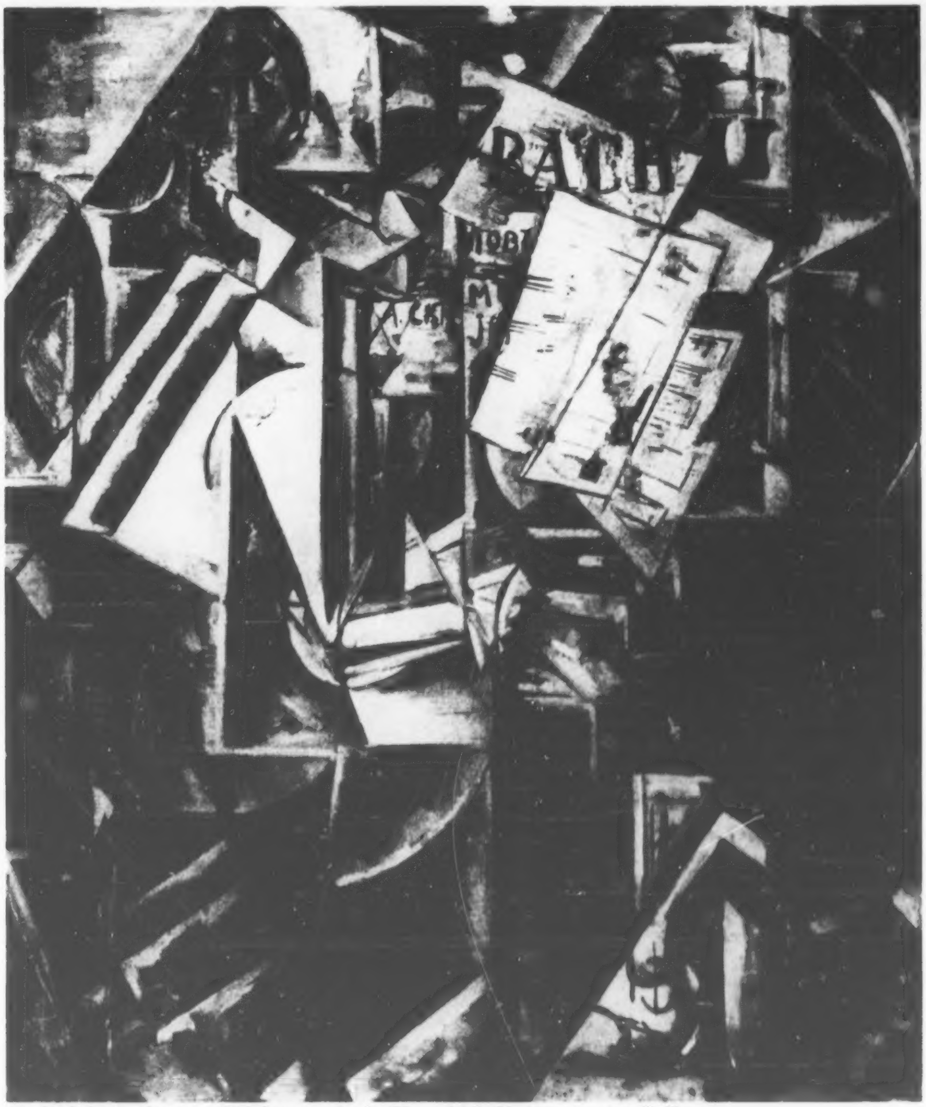
2. Check homework assignment(s).

To assign: Write briefly about one of the questions discussed in class. Use student journals.

3. Evaluate written responses to one or more of the aesthetics/critical questions discussed in class.

4. Check students' journals or learning logs for required periodic entries and pertinent reactions or questions relating to content. Expect students to use appropriate terminology to demonstrate their understanding. Frequent updating of a learning log will contribute to and facilitate the students' own assessment of his or her progress. Periodically review and discuss journals with each student individually.

5. Periodically ask questions such as: "What have you learned about the cubists?" or "How did the painting enhance the pictorial qualities of the word or change the literal meaning of the word? Why?" Note which students respond with comprehension.



Nadezhda Andreevna Udaltsova, *At the Piano*, Yale University Art Gallery.

day three

Creating with Letter and Word Forms

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
Sketchbook for each student; large newsprint, pencils, or crayons.

The teacher will:

1. Review with the class the reproductions and slides shown on the first two days.

2. Assign students to design and complete (indicate due date) a large painting that will incorporate formal letters in the manner of one of the artists whose work was studied. The letters students brought from home may be included as collage. Painted surface will be flat and "hard-edged," not soft or fuzzy.

3. Help students identify an idea or theme that they wish to communicate in their painting. Discuss: What is a theme? In what ways might it be communicated?

4. Using productions of paintings in slides, posters, or books, ask students to demonstrate their understanding of the expressive qualities achieved by using the printed letter (actual or simulated). How does the lettering enhance the "message" communicated in the overall painting?

Students will:

1. Study several themes and methods of communicating these themes.

2. Prepare several thumbnail sketches and a large preliminary drawing at least 18 x 24 in. and receive the teacher's approval before beginning to execute the final composition.

3. Use the printed letter to show an understanding of its expressive qualities and how it enhances the "message" communicated by the painting.

4. Include these tentative themes and sketches along with homework assignments (logs, sketchbooks, etc.) in their portfolios.

***Note**: As students complete the preliminary sketches and large drawing, they are ready to move ahead with their paintings. Make provision for varying paces of students as they become ready to paint at different times.*

days four-six

Production and Conferencing

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
Large paper, tempera or acrylic paints, water, glue, brushes, extra magazines and newspapers.

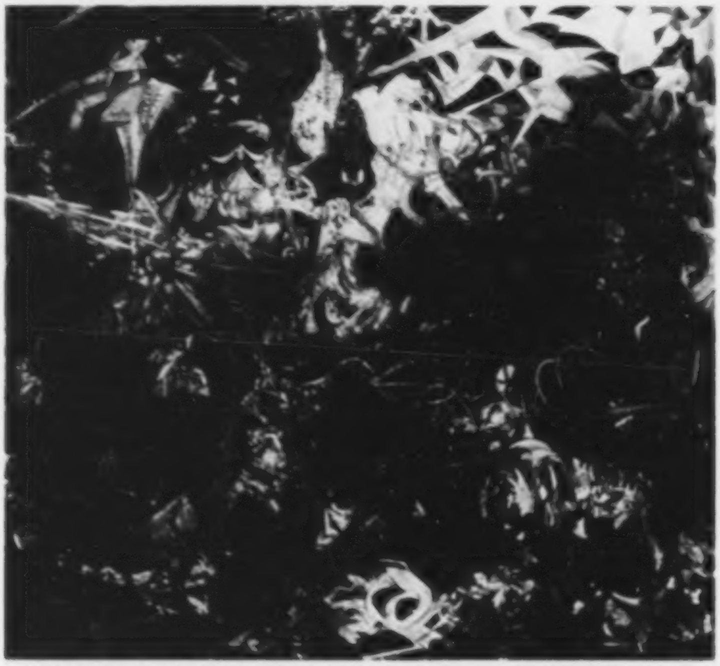
The teacher will:

1. Day 4: Review homework.

2. Confer with each student about compositional factors, strength of design, originality of concept, relevance to lesson (cubism, dada, or pop influences), and encourage students to refine and revise work in progress before submission as final product.

Students will:

1. Complete final painting based on the teacher-approved preliminaries, and with intermittent conferencing, continue through to the end of Day 6.



Joseph Stella, *Battle of Light, Coney Island*, Yale University Art Gallery.

final day

Critique and Evaluation

We expect that art teachers are familiar with available models for art criticism, such as those of Harry Broudy, Edmund Feldman, or Gene Mittler.

INSTRUCTIONAL AND EVALUATION ACTIVITIES

The teacher will:

1. Display student works.

2. Encourage positive comments as well as valid suggestions for improvement of students' work through a 20-minute group critique. Act as facilitator, helping students to become independent critics so as to conduct their own critiques in the future.

3. Describe format for students' written evaluation below.

Students will:

1. Show and critique their works.

2. In the last half of the period they will write an evaluation of their final products based on

   a. expressive qualities,

   b. handling of medium, for example, whether or not hard-edge and flat surface was achieved,

   c. the formal qualities of the letters or words used,

   d. how well the words are integrated into and enhance the work.

3. Be able to explain how their final product synthesizes their learning experiences from the unit and participate in the discussion of works by other students, justifying their comments with specific reasons.

4. As time permits, teacher and students will review all written work, including journals, sketches, and drawings in portfolios, along with the final product. All assessments from the unit, Part A, may be used for required grading purposes.

Suggestions for questions: How do the style and techniques carry the message? Does "amount of time spent" equate with "good"? How does the word figure into the work? Does having other people help execute a work refute the artist's creativity?

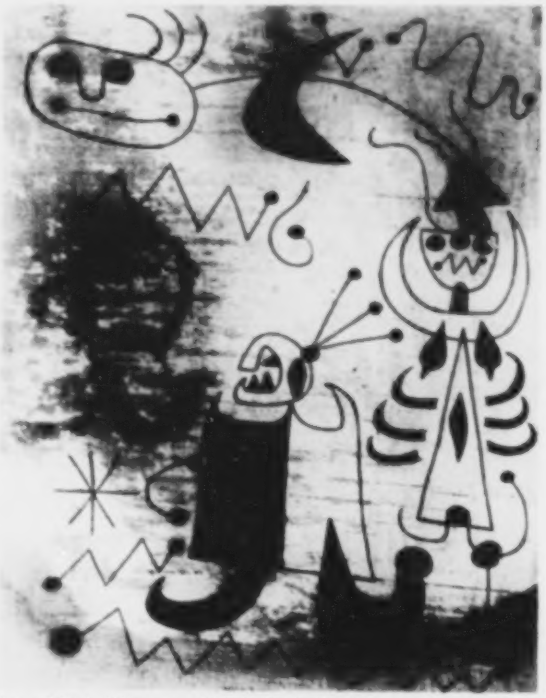
PART B

WORD, GESTURE, AND IMAGES

> *"Rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work. . . . The first state is free, unconscious."*
>
> Joan Miró,
> in J.J. Sweeney, "Joan Miró: Comment and Interview,"
> *Partisan Review*, February 1948, p. 112.

These lessons will show the development of the gestural image in art (10 or more periods).

Objectives
Students will study the influence of selected surrealist and abstract expressionist painters whose use of handwriting, words, symbols, and/or calligraphic gesture changed the nature of painting. Students will review the development of some ancient alphabets to understand their influence on selected painters.



Joan Miró, *Women and Birds in the Night*, Yale University Art Gallery.

day one

Twentieth-Century Gestural Images and Their Antecedents

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
Felt-tip markers, assortment of magazines and newspapers, slides and poster reproductions such as those listed below.

The teacher will:

1. Show slides and reproductions (leave posters on display for duration of Part B). Select from these or use similar images: surrealists and automatists (surrealists who used automatic handwriting) such as *Les Chevaux* and *Poursuite* by André Masson (automatist); *The Fabulous Racetrack of Death—(instrument very dangerous to the eye)* by Roberto Matta Echaurren (automatist); *Woman and Bird in the Night* by Joan Miró (surrealist). Also show works by abstract expressionists who used a loose, gestural, nonobjective technique, such as *Arabesque* by Jackson Pollock, *Ravenna* by Franz Kline, *The Pursuer and the Pursued* and *Red and Green* by Adolph Gottlieb, *Lac Achigon* by Joan Mitchell, and *Untitled* by Cy Twombly.

Note: *Many of the surrealist artists and the abstract expressionists were interested in finding symbolic or metaphoric imagery that would relate to universal psychological or archetypal concerns. Some artists employed a doodling method that they called "automatic drawing" or "automatism," which influenced the later work of the abstract expressionists who had been using symbols, pictographs, and signs from various cultures as means of expressing a "universal unconscious" (see discussion of Carl Jung, page E-28) in their art. Try to show connections, using your own resources as needed.*

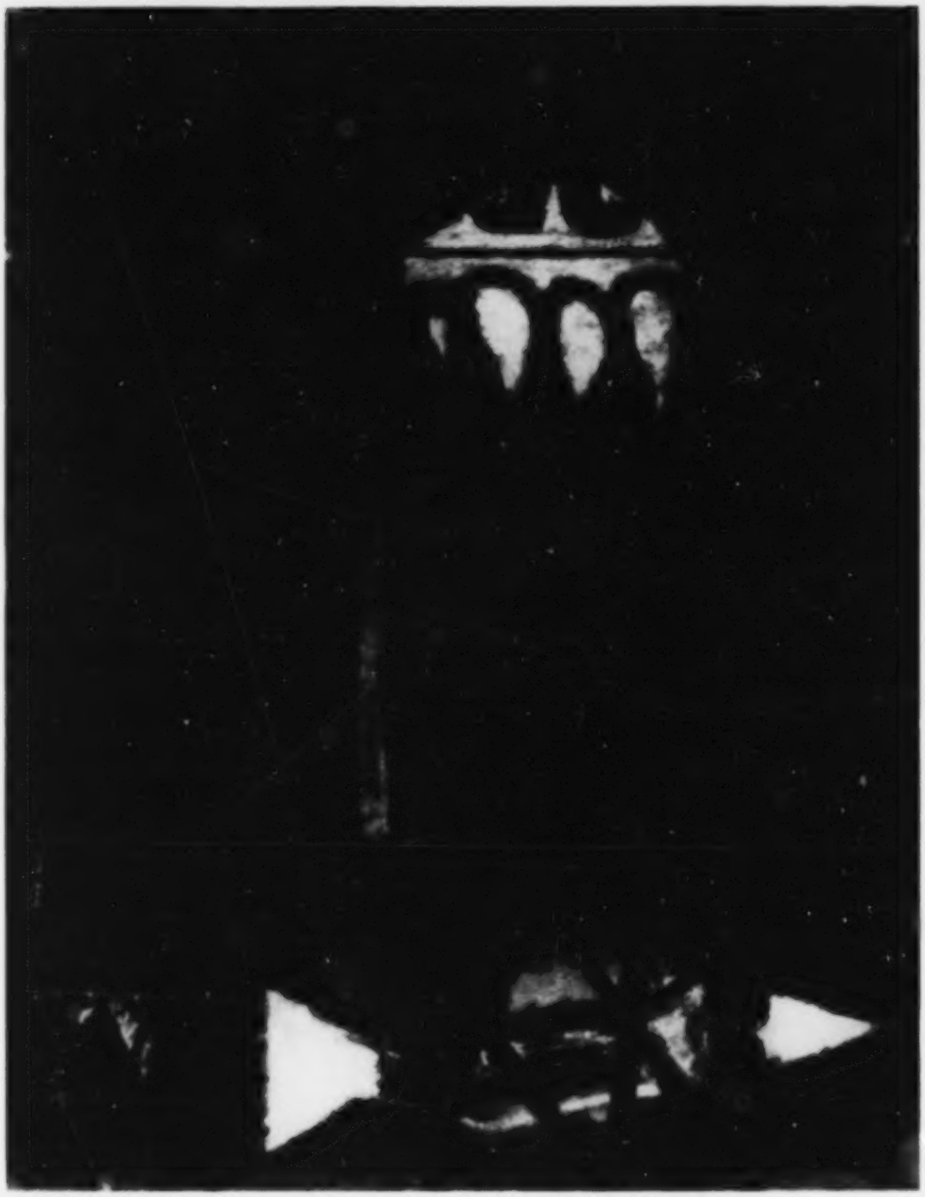
2. As the slides are shown, ask students to use as many adjectives as they can to describe the reproductions shown. Ask them to interpret moods and dynamic states.

3. Next, show examples of and review symbolic and pictographic art from various cultures such as Paleolithic cave paintings from the Bushmen of Africa or Lascaux in France and/or Altimira in Spain, and Egyptian hieroglyphics and/or Middle East cuneiform, and ask students to compare the ancient forms of communication with the symbols and ges-tures used by the contemporary artists as shown in the selected images.

4. Pose a question for class discussion such as "If cave dwellers did not consciously intend their pictures to be beautiful, or even to be seen by other human beings, are they 'Art'? Why or why not?"

5. Ask students to create picture symbols with black markers for 6 or 8 familiar words, such as man, woman, forest, river, etc., to be used for discussion or consideration and as a basis for art production activity on Day 2.

6. Reinforce the bases of grading for the unit: Class participation, art production, written work, and student journals and portfolios.



Adolph Gottlieb, *The Pursuer and the Pursued*, Yale University Art Gallery.

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7. Assign homework:

a. Ask students to gather from newspapers and magazines replicas of signatures of famous people (living or dead), or signatures of family members and friends, and bring to class **by Day 5** for comparison and discussion of unique, personal characteristics. Instruct students to make entries in journals.

b. Assign a written review of one or more selected works of art, to be patterned on reviews in art journals or newspapers available in the classroom or library. Urge students to begin reading reviews and gathering ideas for their own writing. Provide art journals and newspapers for this purpose.

Writing a critical analysis or review may be a new experience for some students. They will need to do it in stages. Supervise each step and provide assistance. This activity provides an opportunity to interrelate art with other school subjects—in this case, English composition.

Students will:

1. View and respond to art images presented by the teacher.

2. Speculate about the expressive qualities of artwork shown.

3. Participate in discussion of question 4 above.

4. Create assigned picture symbols. Post all sketches. Discuss similarities and differences among them.

5. Record homework assignments in journal. Store sketches in portfolio. Begin selecting and reading critical reviews of twentieth-century art as background for writing own review.

Evaluation

1. Display reproductions and quiz students on artists' backgrounds, styles, influences, and use of words in images.

2. Check entries of art terms and their meanings in student journals. Observe level of class discussion. Note which students do and do not participate (find ways to encourage broad participation).

Cy Twombly, *Untitled*, The Saint Louis Art Museum.

day two

Twentieth-Century Gestural Images and Their Antecedents

Objectives

Students will learn about selected artists' use of symbols in their paintings. Students will invent their own symbols or adapt symbols to make a storyboard.

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources

Assorted colored felt-tip markers, paper, pencils, tag board or other firm board.

The teacher will:

1. Review with class the art images shown on Day 1.

2. Lead a comparison of the student-created symbols with pictographs identified in artwork and ask students to reflect on and discuss the meaning of these symbols as used in ancient cultures and contemporary paintings.

3. Show on an opaque projector examples of several calligraphic styles, including, if possible, Arabic, Hebraic, and Islamic styles and an Egyptian cartouche. Compare decorative styles and contrast with pictographs.

4. Show an example of a commercial artist's storyboard. Compare this with the Egyptian cartouche. Note how they use picture symbols to relate a story.

5. Encourage students to create a storyboard illustrating a simple tale, using only picture symbols similar to the ones created during previous lessons. Encourage using images for verbs and adjectives, as well as for nouns, to communicate meaning. The design should incorporate art principles such as balance, harmony, contrast, rhythm, etc. and should be fun and easy to "read." Approve pencil sketch, then distribute colored markers.

6. Redefine the critical review. Explain what it involves and how it will be developed from readings, an outline, one or more drafts, and a final version. Indicate due dates for each part.

Students will:

1. Participate in above discussions, noting similarities and differences among their own work, that of the ancients, and the twentieth-century paintings reviewed.

2. Create a storyboard following teacher's instructions, attempting to synthesize the communicative and the aesthetic qualities of picture symbols. Store design in portfolio.

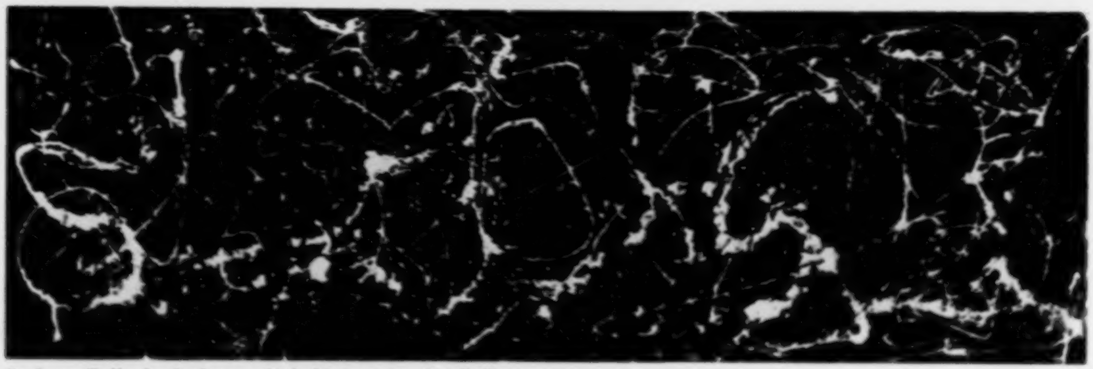
We expect that high school art teachers are able to lead discussions and assist students in learning from the comparisons suggested in the unit. Students should learn to make finer distinctions, recognize characteristics of styles, and gain ideas for their own work.

A field trip to a nearby advertising agency might provide examples of storyboards in progress.

3. Homework: Select an image of twentieth-century art by one of the artists mentioned in the unit, do preliminary reading, and draft an outline of a brief (4-6 paragraphs) review article. Outlines should include identification of artist and work, reference to style, and comparisons and contrasts to other artists' works.

Evaluation

Check storyboards for successful use of pictographs to carry a message. Evaluate students' knowledge of artists' use of symbols in the images introduced on Day 1. Use a slide quiz. Respond to homework writing assignment.



Jackson Pollock, *Arabesque*, Yale University Art Gallery.

days three-four

Another Culture's Gestural Images

Day 3

Objective
Students will see examples of Asian calligraphy and painting and practice using basic Asian painting techniques.

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
Ink, bamboo or watercolor brushes, water, paper for practice; examples of Asian calligraphy and painting.

Teacher will:

1. Show class examples of Asian calligraphy and painting from books, prints, slides, etc. that incorporate calligraphy, noting how gestural and spontaneous the inked images appear.

2. Demonstrate (or show a videotape or invite an Asian artist to demonstrate, if possible) with ink, bamboo brush, and water the Japanese sumi-e technique or other painterly calligraphic technique. Emphasize the Asian concern for simplicity, tranquility, and the desire to reduce natural forms to a basic essence. Show how to use a brush and ink to create expressive lines. Encourage comparison with Asian letter forms.

3. Ask students to practice writing their own names with brush and ink to establish familiarity with the medium. Encourage brisk, yet delicate movement of the bent arm while directing the brush. The wrist should be firm and the brush held almost vertically. (Refer to some of the excellent instructional books on this subject.)

4. Instruct students to experiment with uneven pressure of the brush and different loading of ink to achieve varied effects—bent grasses, bamboo stalks, leaves, etc.

Students will:

1. Observe the Asian art images displayed and processes demonstrated.

2. Speculate on the nature of Japanese characters as revealed by the sumi-e art form.

3. Compare the Asian calligraphy and the sumi-e techniques with the gestural qualities of twentieth-century action painters.

4. Practice simple, direct painting using ink and water, synthesizing what students have learned about Asian gesture.

Day 4

Objectives

Students will analyze the characteristics of symbols and the gestural qualities of selected twentieth-century paintings and compare them to those used in cave paintings and calligraphy from other cultures. Students will also contrast these examples with the images studied in Part A. Students will discuss a quotation about Asian arts.

INSTRUCTIONAL METHODS AND ACTIVITIES

The teacher will:

1. Focus students' attention on word images in the work of Jackson Pollock, Franz Kline, and Cy Twombly in which the gesture or the handwriting is expressive of the individual, referring again to reproductions on display or the slides. Review also the nongestural use of letters and words in Part A.

2. Provoke class discussion by offering the following statement for interpretation: "Of all the arts, the ancient Chinese considered Painting, Calligraphy, and Poetry to be the 'Three Perfections.'"

3. Collect outlines of the homework assignment and/or check to see that work is progressing on schedule.

Students will:

1. View and respond to word images, as in the works of Pollock, Kline, and Twombly.

2. Participate in the discussion of the quotation about the "Three Perfections."

3. Practice ink and brush gestural painting as time allows.

4. Continue reading and research for the review assignment.

Evaluation

1. Assess whether students can identify paintings that use gesture.

2. Supervise the recording of reactions in students' journals as they appropriately use vocabulary from the content of the lesson.

3. Note improvements in students' abilities to handle brush and ink expressively. Note amount and quality of students' production activity with brush and ink.

day five

Comparing Examples of Words and Gestural Images

Objectives

Students will respond to the improvisational qualities or the dreamlike images used by some surrealists, abstract expressionists, and neo-expressionists, and will speculate about their expressiveness. Students will be asked to indicate evidence in defense of their views.

INSTRUCTIONAL METHODS AND ACTIVITIES

The teacher will:

1. Review with class the art examples on display and lead a discussion on how gestural qualities similar to those in Asian calligraphy manifest themselves in works by some twentieth-century artists. Continue to contrast with artists' work discussed in Part A.

2. Discuss examples of students' ink and brush gestural paintings in relation to Asian and twentieth-century paintings.

3. Provide two or three books of your choice, for reference, reading, and discussion, pertinent to this lesson. For example, B. Freeman and A. Welchman, *The Dada and Surrealist Word-Image* (Los Angeles County Museum of Art, 1989), pp. 13-56; C. Wheelwright ed., *Word in Flower: The Visualization of Classical Literature in Seventeeth-Century Japan* (Yale University Art Gallery, 1989), pp. 12–15 ff., 84–108. Mark passages to be used for oral sharing by selected student readers.

4. Offer the following question for class discussion: Why is it more acceptable or culturally relevant in the twentieth century to address free association, doodling, and nonliteral symbolism? Why did this phenomenon not occur in past centuries? Or did it? How can we know?

5. Return critical review outlines to students and describe again the form and content of the written review. Read some of the outstanding examples and recognize students' accomplishments.

Students will:

1. Review the reproductions on display and participate in discussion.

2. Take turns reading aloud from relevant books provided by teacher, comment and defend personal opinions.

3. Speculate on questions posed by teacher (#4 above).

4. Make entries in journals addressing comparisons among the cubists, dadaists, and pop artists who used symbolic word images in their work, and the surrealists, abstract expressionists, and neo-expressionists who were improvisational "doodlers."

5. Homework: Continue work on critical review, moving from outline to paragraph form in rough draft.

Recognize students for excellence in all areas of art learning and expression.

Extension

1. Provide reproductions of art by Joan Miró, Max Ernst, André Masson, Arshile Gorky, Willem De Kooning, Jackson Pollock, and Cy Twombly in which freehand doodles are improvisational "free associations," and lead an interdisciplinary discussion including parallel literary forms. For example, in psychological terms, doodling is to the hand what free association is to the mind—a means of getting closer to the real personality or the subconscious. This is similar to the "stream-of-consciousness" writing or daydreams of modern writers such as Marcel Proust, Virginia Woolf, Philip Roth, and J. D. Salinger. (Consider an interdisciplinary unit with the English and/or Humanities departments.)

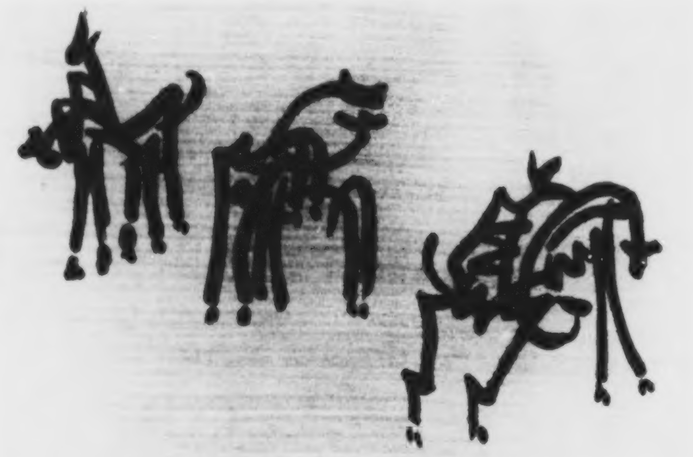
2. Students may write responses to a painting utilizing a "free association" of ideas.

Evaluation

1. Quick quiz. For example, display a series of six reproductions representing the works of artists mentioned, but not those shown and discussed previously. Number the reproductions. Ask students to match each to the correct style and to indicate which prints emphasize gesture and which emphasize symbol. (Ditto a format for easier checking.)

Note: *If large posters are not available, inexpensive postcards may be purchased from museum bookstores or from school art suppliers. Mask the information available on the reverse side. Use these for small-group investigation.*

2. Assess the degree of contribution to class discussions and the degree of understanding exhibited by written entries in students' journals.



André Masson, *Les Chevaux*, Yale University Art Gallery

days six-nine

Creating a Gestural Painting

Day 6

Objective

Students will create paintings that incorporate symbol and gesture, synthesizing what has been learned through the design of word pictures and sumi-e painting exercises.

INSTRUCTIONAL METHODS AND ACTIVITIES

Resources
12 x 18 in. watercolor paper, watercolors, tempera, pen and ink.

The teacher will:

1. Display and share the handwriting examples or signatures brought to class (as assigned on Day 1). Ask the students to speculate what these personalities, as revealed by the handwriting, may really be like. Discuss and compare as personal gestures.

2. Show slides, video, or posters of surrealism, automatism, or abstract expressionism.

3. Guide students to examine one of the signatures they submitted and view it as a line, describing it in detail. Instruct students to doodle, using that signature as a free and automatic gesture.

4. Ask students to explore the effects of using a variety of tools to make their own signature (pencils, pens, brushes, etc.), and emulate the surrealists' repeating and otherwise elaborating on the signature, or parts of the signature, to explore various techniques.

5. Assign a written critical review of one of the paintings studied. Pattern review on those studied in art journals or newspapers.

Students will:

1. Compare and analyze the gestural and expressive qualities of individual handwriting, further understanding its implications for artistic inspiration.

2. Rehearse for the final project by exploring various methods of transforming handwriting into gestural design.

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A range of teaching methods are required in this unit, including slide-lecture, discussion, demonstration, critique, and individual consultation.

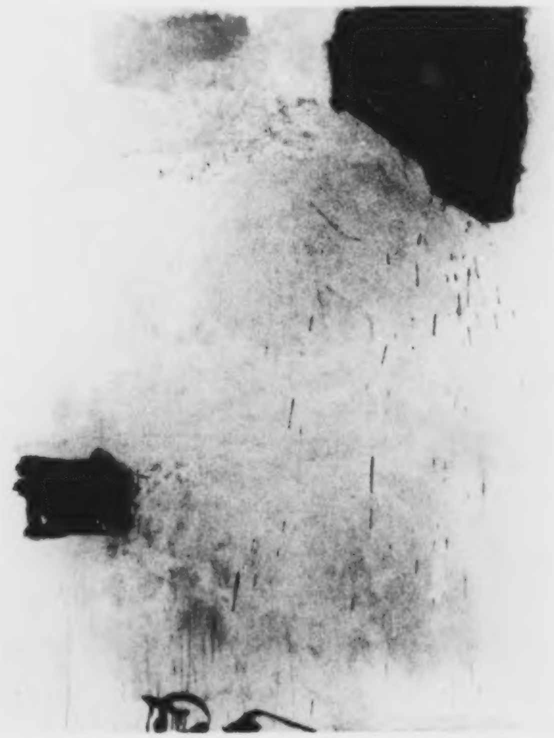
Day 7

The teacher will:

1. Assign the final project: Using the works of surrealist "automatist" or abstract expressionist "action painters" as examples, each student will be asked to:

a. create a painting by transforming his or her nonobjective signature, using one or more of the techniques described above as the basis of design, or

b. follow Miró's quote (see page E-15) and create a painting from the subconscious. The methods chosen must achieve the desired symbolic and/or gestural qualities. The final product is to be completed within three class periods (days 7, 8, and 9).



Joan Mitchell, *Lac Achigon*, Yale University Art Gallery.

2. Conduct two-minute conferences with students as work progresses, jointly assessing areas for improvement or revision. Compositional factors, strength of design, originality and clarity of concept, and relevance to lesson will be considered.

3. Appraise drafts of critical reviews and return them to students with assignment of completing final reviews by Day 10.

Students will:

1. Begin and complete final painting by end of Day 9.

2. Share in the assessment of painting-in-progress and critical review during conferences with teacher.

3. Complete and turn in critical review, final version, after teacher has checked draft copy on Day 9.

Days 8 and 9

The teacher will:

1. Guide and encourage students as they paint.

Students will:

1. Continue working on paintings and/or reviews.

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day ten

Critique and Evaluation

Objective
Students will assess the aesthetic qualities of their own production.

The teacher will:

1. Facilitate a class critique of student work, modeling positive comments as well as valid suggestions for improvement or alternative means of achieving artistic goals. Students will base their comments on the degree to which gestural qualities, contour, form, and the use of line enhance each piece.

2. On the basis of each student's comments, teacher will judge the degree to which the student is involved with thoughtful, critical analysis.

3. Complete the evaluation with each student of the individual's productions. The paintings should synthesize students' understanding of doodle, or free writing, as artistic gesture, while reflecting a personal and creative interpretation of surrealist or abstract expressionist methods.

4. Begin evaluating students' critical reviews. Plan to have students share them in the near future, perhaps in the school newspaper.

Students will:

1. File all completed artwork in student portfolios for final grade.

2. Write a brief essay about what they have learned of the relationship between doodling (or spontaneous writing) and surrealism or abstract expressionism, making reference to specific images seen during the unit. Ask students to make doodles and drawings to show examples.

3. Turn in journal for teacher's evaluation of entries. Teachers will look for regularity of entries, evidence of students' progress, and their recognition of their own learning.

Portfolios and journals will exhibit student progress in the areas of art history, criticism, aesthetics, and production.

"In the beginning was

the Word. . . ."

APPENDIX

Selected Twentieth-Century Art Movements

This unit touches on some of the major movements of Western twentieth-century art, specifically cubism, dadaism, and surrealism—modern movements prior to World War II—and abstract expressionism, pop art, and neo-expressionism—so-called contemporary movements because they begin after 1945. These paragraphs will serve as reminders about more extensive information in other reference materials.

Cubism (Pablo Picasso, Juan Gris, Nadezhda Adreevna Udaltsova, and others in Europe, and Charles Demuth, Joseph Stella, Stuart Davis, and others in the United States) was concerned with the flat, formal, and visual qualities of geometric form, often flattening the image by using overlapping planes, floating lines, patterns, and other visual characteristics freed from illusionistic function, thereby distorting the third dimension. Cubism was used by the *futurist* artists (e.g., Joseph Stella) as a compositional structure to express their interests in expressing an affirmation of the dynamism of machines, electricity, speed, and other aspects of modern life. The *Russian constructivists* (e.g., Udaltsova) found that cubism served to show their concerns with expressing the beauty, function, constructions, and technical methods of engineered structures and manufactured objects.

Dadaism (Marcel Duchamp, Man Ray, Francis Picabia, and Kurt Schwitters—who worked independently, calling his style *merz*—and others), a movement between the two world wars, responded to the futility of modern life with the idea that life was absurd, at least in the ways that humans could understand it. Consequently, they preferred to demonstrate that there are no rules for art; distorted space and nonillusionistic aspects of cubism served their aims. They resorted to visual and verbal puns, assemblages, and "guerrilla" theater.

Surrealism (Joan Miró, André Masson, Roberto Matta Echaurren, Paul Klee, Salvador Dali, René Magritte, Arshile Gorky, and others) was concerned with the world of the mind, whose subjects are dreams, fantasies, and the imagination, which had new intensity of meaning based on the ideas of psychoanalysis and Sigmund Freud. The surrealists had various approaches to give visual form to the world of the unconscious. Dali and Magritte used an illusionistic mode, whereas the others mentioned preferred to begin with a free gesture to start their "mindscapes." Miró and Klee's images suggest a childlike immediacy, where inner feelings are unfettered by conscious constraints. Matta, Masson, and Gorky used biomorphic or organic shapes to suggest metaphors for feelings and personal experiences. They also employed a method called "automatism" or "automatic writing" in which loosely drawn doodles allowed for direct expression of the personality through the individual's mark or signature. This was an unpremeditated method of getting closer to one's own personality—a parallel to the "free association" process used in psychoanalysis developed by Sigmund Freud. This, in turn, relates to the "stream-of-consciousness" style of writing found in the works of Marcel Proust, Gertrude Stein, Virginia Woolf, Philip Roth, and others.

Abstract expressionism (Willem De Kooning, Arshile Gorky, Adolph Gottlieb, Franz Kline, Joan Mitchell, Jackson Pollock, and others) was the first major style originating in the United States, starting in the period of World War II. In the late 1930s through the mid-1940s, these artists tried to find a visual form for a "universal unconsciousness" described by Carl Jung, which was inspired by recurring symbols and archetypal images that pervade all cultures. Their first images were almost readable abstractions, suggesting dreams, inner feelings, and with frequent psychological or mythlike titles. Matta and Masson came from Europe to New York City to escape the horrors of the war. They introduced Gorky, Pollock, and others to "automatism," which served their common concerns and gave the New York artists a means of finding a looser, more gestural technique, later referred to as "action painting." This first generation to the New York school (named for the city to which their art was oriented) made gesture into the primary structure as well as the metaphor in their paintings. These painterly "actions" parallel the improvisational, the energetic, and the personal paths of modern life, an affirmation of the individual to create the first truly nonobjective style.

Pop art (Jim Dine, Jasper Johns, Cy Twombly, Roy Lichtenstein, James Rosenquist, Robert Indiana, Andy Warhol, and others). With abstraction and nonobjective art dominating avant-garde Western art in the United States for decades, the public was ready for the re-emergence of representational work. The almost deadpan or straightforward presentation of popular, commercial, and everyday objects was not what was anticipated. It took time to see that Johns, Dine, and Twombly had great affinities for the gestural qualities of the abstract expressionists while introducing everyday signs, symbols, words, and objects into their paintings. The more hard-edge pop artists, such as Warhol, Lichtenstein, and Indiana, gave up the personal mark and signature approach for the clean, flatter look related to late cubism and to the surface of mechanical reproduction.

Neo-expressionism (Jean-Michel Basquiat, Francesco Clemente, Susan Rothenberg, and others). These younger artists share visual commonalities in a period in which a diversity of styles flourish and influence, a period called postmodernism. The art of the 1970s and 1980s reflects a multiplicity of influences from folk to academic art, and from Eastern, Western, Third World, and other traditions. This group of artists use gestures with personal signs and symbols, combining elements from abstract expressionism and pop art in a new current and sometimes "street-smart" style. The work of African-American artists, such as Jacob Lawrence's *Tombstones* and many of Romare Bearden's collages, also typify the interest in the use of words to express the "Black Experience."

A Selected Glossary of Terms

***Note**: Add other terms and definitions as necessary.*

Abstract expressionism: A segment of nongeometric abstract art of the 1940s and 1950s that expressed in nonobjective terms the spontaneous assertions of the individual.

Automatism: Surrealist technique of allowing the hand to write without conscious direction.

Calligraphy: The art of fine handwriting.

Cartouche: A signature in pictographs, enclosed by a border, found in early Egyptian art.

Character: In lettering or type, an individual letter or letter form.

Composition: An arrangement of forms, lines, and values into a picture design.

Cubism: A revolutionary twentieth-century art movement that represented volume in broken, two-dimensional planes.

Cuneiform: Wedge-shaped written characters of ancient Persian alphabets.

Dadaism: Antiestablishment art movement during World War I expressing outrage at world conditions; often used words as puns.

Gesture: Free use of line to express a feeling of movement.

Hard-edge: Painting or lettering executed in flat color delineated by precise, sharp edges.

Hieroglyphics (glyphs): Pertaining to picture characters (signs or symbols) in early Egyptian writings.

Merz: A form of dada begun by Kurt Schwitters, originating from a collage he had made containing the letters "MERZ."

Neo-expressionism: Abstract paintings stemming from emotions or accidental happenings.

Paleolithic: Stone Age; cave art dating from 40,000 to 3,000 B.C.

Pictograph: Picture writing; expressing an idea with picture symbols.

Pop art: Art movement of the 1950s that utilized mass-produced, found, or readymade objects in making art.

Storyboard: Sequence of preliminary pictures drawn by an advertising artist that represents a video, commercial, or film sequence.

Sumi-e: Japanese brush painting using ink and water.

Surrealism: A style of the early twentieth century; images are based on dreams, fantasy, or the subconscious.

Symbol: A sign, figure, design, or motif used to represent an object, person, or idea.

Thumbnail sketch: A rough, small preliminary drawing.

Typeface: Style name attributed to various kinds of mechanical lettering.

Authors

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Janet Saleh Dickson, Virginia Pappalardo, and Ionis Martin

Acknowledgments

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THE WORD AS IMAGE

Symbol to Gesture

UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

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How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

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Thank you.

ART
EXPLORATION
A GLOBAL
APPROACH

Art Exploration—a Global Approach is a high school unit written as part of an introductory art course or as a course to meet graduation requirements in art, which an increasing number of states mandate. This unit focuses on the study of ceramics, painting, and sculpture viewed from a global perspective, including discipline-based study of artworks from many times, places, and cultures. This unit illustrates how a traditional organizational structure for curriculum, in this case three modes of art making, can be used as well as thematic approaches for discipline-based art units. This unit provides background materials for teachers on a wide range of artworks, including pre-Columbian, Japanese, Native American, African, contemporary American, and others.

The high school general art course is one that might be taken by students who are interested in art, but who are not attracted to advanced studio art courses. As a required course, it will provide a balanced view of art with content derived from the four art disciplines and integrated in activities for students. As electives, courses such as these can serve a potentially large population of students who typically have not elected art in high school.

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ART EXPLORATION - A GLOBAL APPROACH

INTRODUCTION

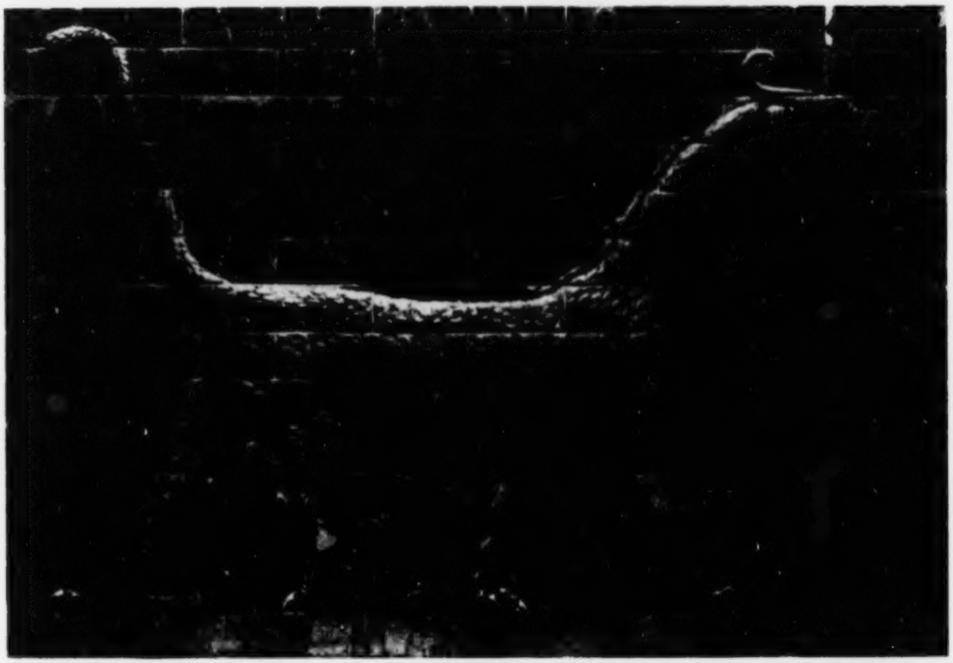
These units are for the introductory high school art course. The writers have designed lessons around images and objects from many cultures, with content drawn from art history, criticism, and aesthetics, as well as the creative and skillful production of art.

The writers assume that teachers generally have and use illustrations, reproductions, and examples of Western art. Primarily non-Western works are specified in these units. Other works may be added to enhance and enrich each unit.

RATIONALE

This is a semester course that is designed to fulfill a high school graduation requirement for art. Students will have had discipline-based art instruction in previous years of school. "A Global Approach" may be extended to a full year as a foundation to the advanced art curriculum.

This course is designed to increase students' awareness and breadth of understanding of art forms created by artists of past and present cultures. Each of these three units is meant as a framework to guide the teacher and to suggest extended learning opportunities appropriate for a variety of learning styles. Additional units might be developed with an emphasis on printmaking, jewelry, fibers, architecture, or other modes of art production. Focusing on modes of expression and production techniques common to different parts of the world enables the student to recognize and analyze similarities and differences among visual art forms. Problems are posed to strengthen creative and philosophical thinking skills. Strategies are presented to evoke thoughts and feelings while considering the historical, critical, cultural, and aesthetic dimensions of artworks.



Dragon of Marduk, Neo-Babylonian, The Detroit Institute of Arts.

Note: The writers developed these units as part of an eighteen-week sequence and suggest the following organization. Time allocations may be adjusted as necessary.

Week 1: Introduction
Week 2: Ceramics
Week 3: Painting
Week 4: Sculpture
Weeks 5-14: Other Media
Weeks 15-18: Portfolio and Notebook Expansion

At the beginning of the course, the teacher should prepare students to participate in the following activities:

- Learning about art in a historical context.
- Keeping a journal of sketches and ideas.
- Building a portfolio documenting progress.
- Participating in discussions, offering solutions, and listening to others.
- Creating art and solving design problems.
- Writing responses to seeing art.

It is recommended that students keep a portfolio and journal for notes and sketches. These may be very helpful in assessing the students' creative progress, knowledge, understanding, skills, and attitudes.

Prior to beginning the units, the teacher might wish to develop a questionnaire to assess students' understanding of the following generalizations:

A. Experiences related to learning historical/cultural content about art.

1. The visual arts have played a significant role in recording the development of cultures.

2. The needs and traditions of a cultural group often determine the art forms created.

3. The symbols created by a culture often communicate universal meanings, but may also be significant only to that culture.

B. Experiences related to the process of creating and making art.

1. The elements and principles of design are inherent in the creation of art forms.

2. The materials and techniques used to create art are varied for different effects.

3. A variety of means can be used to develop ideas into visual forms.

C. Experiences related to criticism/analysis.

1. The use of appropriate art vocabulary is important for understanding and communicating written and spoken ideas.

2. Techniques of description, analysis, interpretation, and judgment can be acquired through instruction and practice.

D. Experiences related to aesthetics.

1. The philosophical bases for forming and expressing opinions can be examined, extended, and refined.

2. Meaning inheres in objects of art and can be discovered through thoughtful viewing.

- Reading about art in books and periodicals.

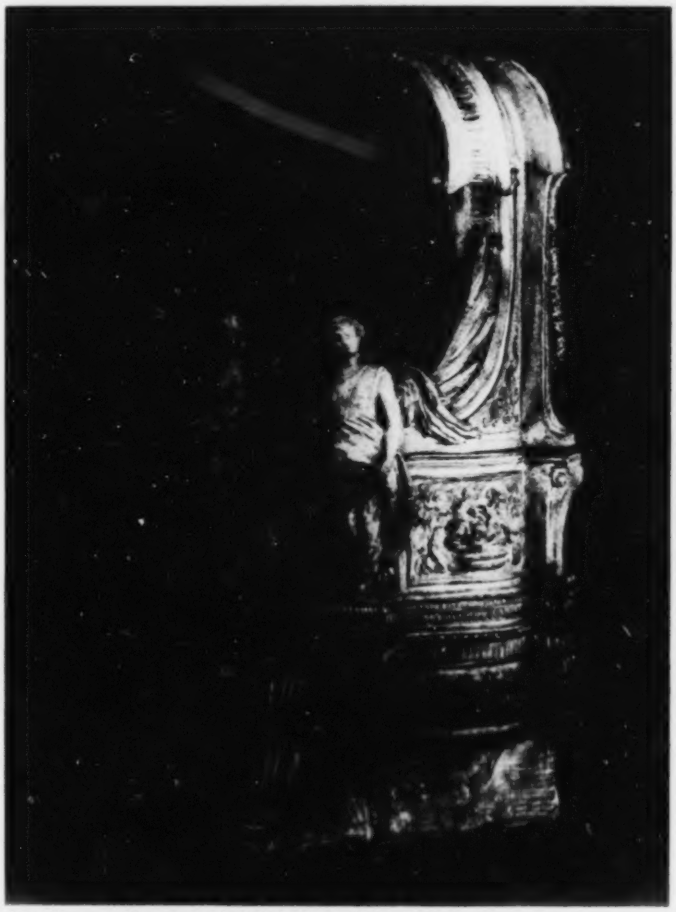
The teacher may consider activities such as the following to engage students in learning:

- Sorting games with postcards of artworks using varied media (sculptures, paintings, ceramics, etc.) to assess extent of knowledge.
- Looking for symbols that exemplify universal concepts (sun, moon, home, etc.).
- Solving simple design problems.
- Experimenting with a variety of materials.
- Transforming an idea through several variations in thumbnail sketches.
- Cognitive mapping using descriptive vocabulary.
- Discussing philosophical issues in debate form, taking a stance other than their own.

Students can develop understanding of the necessity for each culture to maintain its own identity while building on the strength of all humanity. Art is one way to communicate this ***global approach.*** In preparation for this unit, students may read and respond to the following quotation by Octavio Paz.

". . .What sets the world in motion is the interplay of differences, their attractions and repulsions. Life is plurality, death is uniformity. By suppressing differences and peculiarities, by eliminating different civilizations and cultures, progress weakens life and favors death. The ideal of a single civilization for everyone, implicit in the cult of progress and technique, impoverishes and mutilates us. Every view of the world that becomes extinct, every culture that disappears, diminishes a possibility of life."

Octavio Paz, *The Eloquent Object*, quoted in M. Manhart and T. Manhart (Seattle: University of Washington Press, 1987).



Gianlorenzo Bernini, *Model of Chair of Saint Peter*, The Detroit Institute of Arts.

Ceramics Unit Overview

The focus of this unit is on clay as a medium used by cultures throughout the world. Through viewing a variety of ceramic forms, discussing their meanings, purposes, and original contexts, and creating a personal clay form, students will develop a sense of the range of possible expressions in clay. They will develop ways of experiencing ceramic objects so as to acquire deeper understanding and richer enjoyment.

This series of lessons may provide an introduction to further experiences in hand-building methods, ceramic processes, or art historical studies. The results of this lesson will be photographed and placed in the students' portfolios to provide a reference for observing growth in skills and understanding.

Unit Goals

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•To study a variety of ceramic forms created by artists in different periods and places and identify how each reflects specific concerns and purposes of the artist and the culture.	•To practice a variety of techniques for creating clay forms such as coil, slab, pressed molds, and the like. •To create a ceramic vessel.	• To describe and analyze ceramic objects and to identify and interpret expressive properties.	•To examine issues involving the significance and value of ceramic objects.

MATERIALS

Prepare information note cards for small-group activities. Brief historical information is provided at the end of the unit and may be broadened by further research.

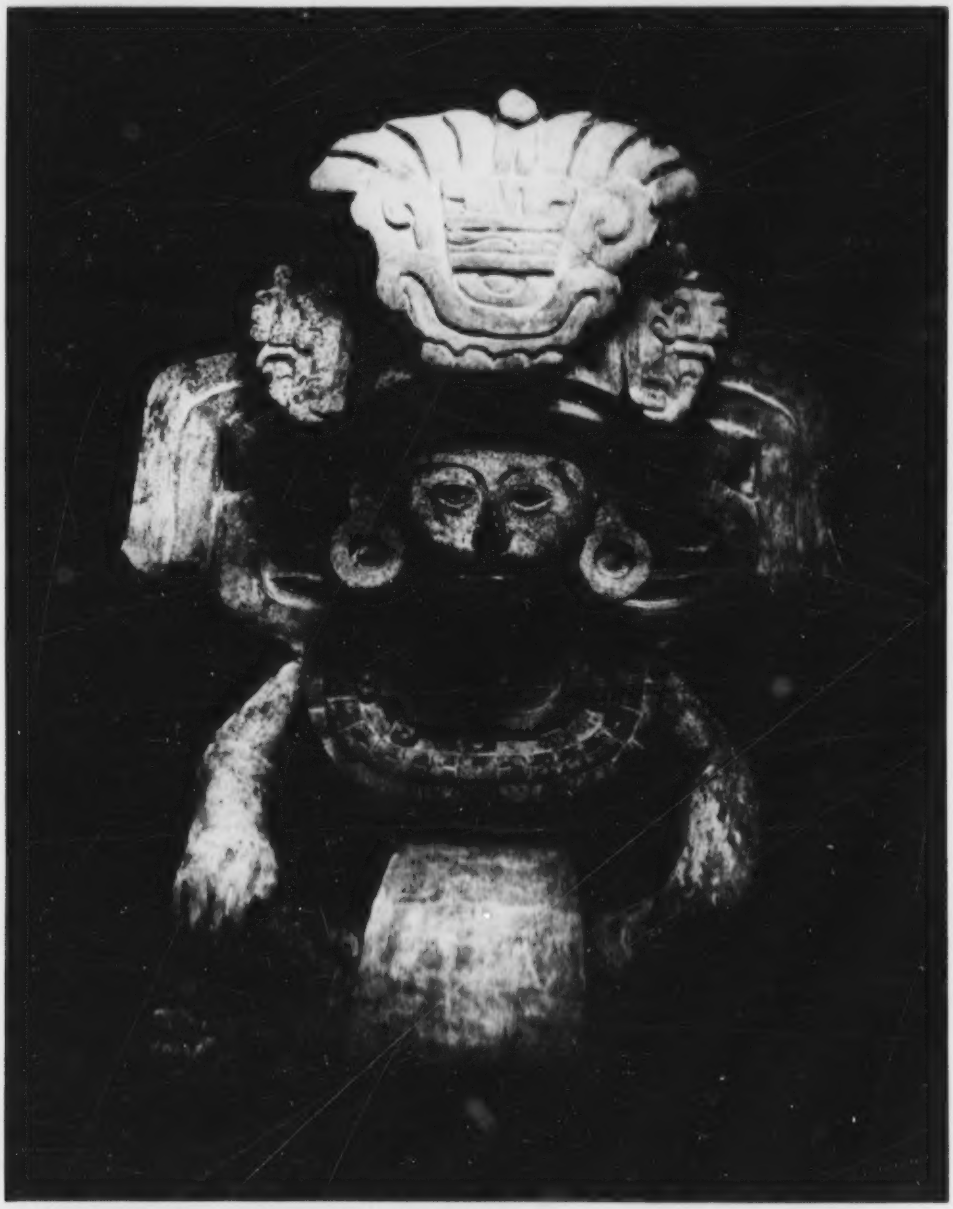
- Provide visuals of the identified ceramic objects for each small group.
- Provide journals for note taking and sketches.
- Provide clay and clay tools.
- Provide portfolios for student work.
- Display a world map in the art room.
- Provide a camera for documenting student work for portfolio (optional).

SUGGESTED IMAGES

The following works of art may be used as examples for this unit. Brief historical information about these specific works is provided at the end of the unit. The teacher should adapt this material for both teacher and student use, adding additional research as needed. Other appropriate works may be substituted.

1. *Dragon of Marduk*, Neo-Babylonian, reign of Nebuchadnezzar II (605–562 B.C.), glazed brick.
2. *Seated Deity Urn*, Zapotec, Monte Alban III, Oaxaca, Mexico (A. D. 400-700), terra cotta.
3. *Pillow*, Korean, Koryo Dynasty, late twelfth century, glazed stoneware.
4. *Model of Chair of Saint Peter*, Gianlorenzo Bernini, Italian (1598–1680), terra cotta and stucco.
5. *Double Effigy Vessel*, Mangbetu, Zaire, late nineteenth century, earthenware.
6. *Vase*, María Martinez, San Ildefonso, New Mexico (1940), black earthenware
7. *3/4 Moon*, Toshiko Takaezu (1985), stoneware, matte white glaze with copper brush design.

Artworks have been selected from a wide range of geographic regions and time periods. Historical/cultural information is provided. Art is selected to coincide with course content and concepts to be learned. Similar examples are generally accessible to art teachers at little or no cost.



Seated Deity Urn, Zapotec, The Detroit Institute of Arts.

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CERAMICS

SESSION 1

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Examine and discuss art works from historical/ cultural perspective.		• Analyze similarities and differences among ceramic objects from different cultures; discuss meaning.	•Explore aesthetic concepts and address questions of value, meaning, form, and function.

PROCEDURES

•Divide students into groups of 4 or 5. Groups should select note-takers. May use slides, postcards, or visuals. World map should be displayed.

•Provide images of ceramic objects that relate to this unit.

•Display the following questions on the board.

—What continent do you think each work came from?
—What culture do you think it might be from?
—What did you look for in the works to make your decision?
—When do you think they were created? Speculate.
—Try to place them on a timeline.

•Begin dialogue in small groups with the note-taker recording the responses to the questions.

•Distribute information cards to each group. Prepare information in note card or handout form relevant to the historical, cultural, construction process, and symbolism. *Given this new information, does the timeline change?* Continue discussion in small groups, considering the historical information.

The writers purposely focused on the interactive discussion for the first session rather than on media and technique. This session was designed to inspire thought and encourage meaningful dialogue.

•Continue discussion as a total class. Note-takers report on their small-group timeline. Record this information on the board or on a large sheet of paper. Report process used in each group.

•Compare timelines and come to consensus based on the comparisons. Did you have preconceived notions? On what were they based?

•Examine how this process is similar to art historical research methods by viewing works, gathering information, and making judgments.

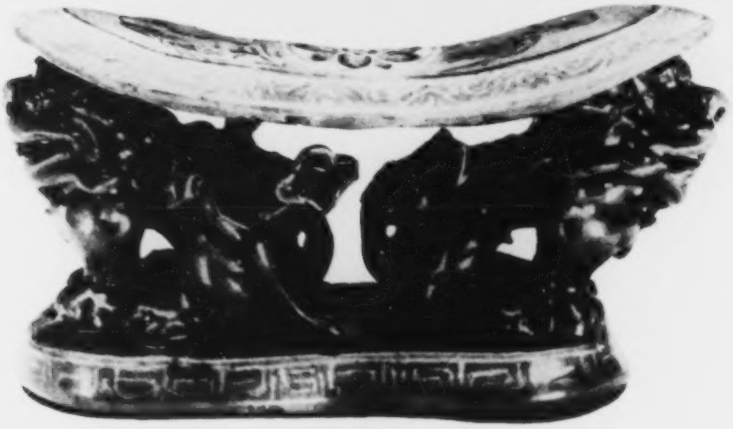
•Return to small groups. Collect small-group notes for assessment purposes.

•Analyze differences and similarities in the works based on surface, function, and construction. Optional: Students might sketch the ceramic objects as a means to assure close observation. Such drawings would become part of the inquiry method and record of inquiry.

•Why are these objects considered important enough to be in museums?

—Quality craftsmanship?
—Rarity?
—Beauty?
—Sacred object?
—Historical significance?

When these were created, they might not have been intended for museum display. During this session, the teacher should discuss one or more of the ceramic objects in depth, providing cultural and historical contexts.



Korean, *Pillow*, The Detroit Institute of Arts.

CERAMICS

SESSION 2

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Demonstrate knowledge of shown works by taking a written test.	•Observe clay demonstration. •Review clay-construction terms and techniques.	•Extend vocabulary related to clay works.	•Explore ways in which assumptions affect the way we see artworks.

PREPARATION

•Assess comprehension of previous lesson. Design a test based on the information presented. Give oral or written test on identification and cultural orientation of artworks discussed.

•Gather clay materials and equipment for demonstration.

PROCEDURES

•Discuss the role of the archaeologist/art historian. Relate to images. Consider the following questions:

—How do we know about the works we saw yesterday?
—Do archaeologists make educated guesses on what they dig up?
—Might they base their speculations on the time and location of the site, the level at the site, and/or comparisons with similar objects found at other sites?
—Do art historians make assumptions?
—Might they make assumptions by comparisons through primary sources (i.e., artists' notebooks, sketches) and/or documentation by other research authorities?

Note: Career information can be introduced here, together with insights into what the jobs entail.

- Pose the following studio problem to the class:

Future archaeologists and art historians will find many clues as to the type of culture we live in. Ask students to create an art form that could be "read" in the future. The form must be a clay pot or vessel that expresses symbols from contemporary culture.

- The students will write a statement concerning the following aspects of their vessels:

—the function
—the construction technique
—the surface quality
—the symbolic quality
—the expressive quality
—the aesthetic quality

- Review, as necessary, clay-building techniques and surface treatment by demonstrating coil, slab, stamping, incising, piercing, and adding on.

- For homework, ask students to think about and sketch how they will design their clay forms.

Double Effigy Vessel, Mangbetu, African, The Detroit Institute of Arts.

CERAMICS

SESSIONS 3 & 4

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Consider how symbols and images reflect a period.	•Work on problem solution.	•Develop skills of criticizing work in progress.	•Improve awareness of the ways in which an artwork can communicate information and feeling and the problems involved in the process.

PROCEDURES

•Distribute clay and tools as usual. Students will begin on the assigned clay project.

Teachers will need to adjust the class schedule to accommodate firing and glazing activities. This unit might extend into the following unit schedule as clay dries for firing and glazing.

•As students work independently on their clay forms, give individual attention. Focus on the following critique categories, encouraging students to talk about their work. Ask students to discuss their decisions about:

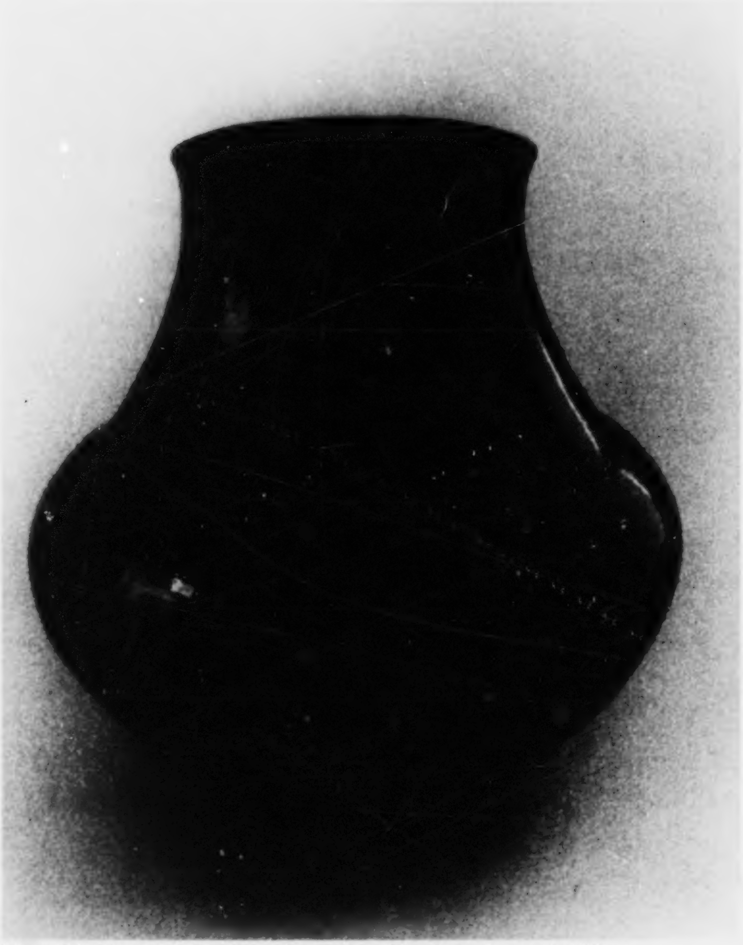
—construction techniques
—surface qualities
—interior/exterior
—function or nonfunction
—symbolic attributes
—expressive qualities

•Ask students to discuss ideas derived from the examples of ceramics artworks viewed in class and others that they have studied.

•Discuss differences between simple, unimaginative copying and creative use of ideas derived from the works of artists. Relate this discussion to the critique categories listed above.

- Assist each student in producing a unique, imaginative clay art object using the highest levels of craftsmanship of which each is capable.

- Direct students through the processes of finishing and later firing, decoration, and glazing to complete their ceramic objects.



María Martinez, Native American, *Vase*, The Saint Louis Art Museum.

CERAMICS

SESSION 5

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Practice role of archaeologist/art historian.		•Demonstrate skills (written and oral) in art criticism.	•Cultivate appreciation of differing interpretations of others' works. •Appreciate others' works; speculate and reach informed opinions about their intended meanings.

PROCEDURES

•Place student ceramic works around classroom for evaluation activity. Direct students to select a student artwork other than their own.

•Ask students to interpret and evaluate the work in writing. "Read" the work using descriptive vocabulary. Respond to the following:

—What makes it a vessel?
—What makes it an art form?
—Speculate about the culture of the artist.
—Speculate on the significance from a 1,000-year perspective.
—How will people react to it?
—Can we find meaning in works other than what the artist intended?

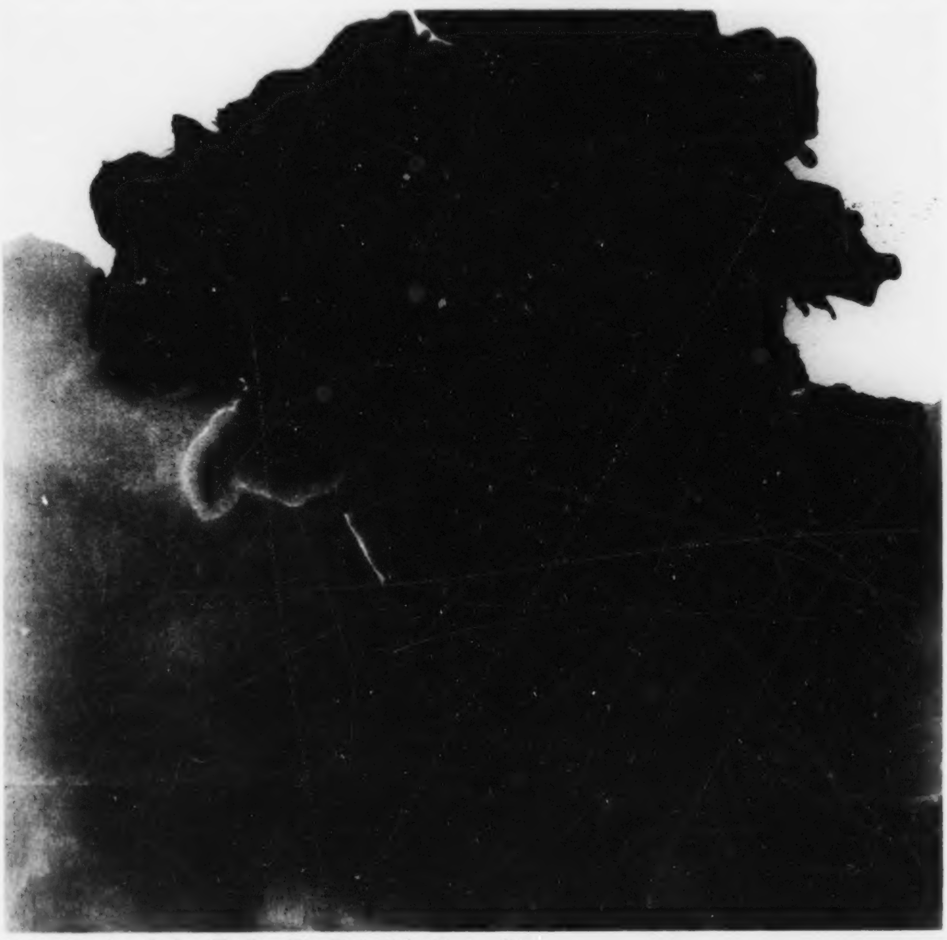
•Choose volunteers to talk to the class about assumptions they made.

Relate discussion to the ceramics pieces studied during Session 1 and during subsequent class sessions.

SESSION EVALUATION

Art Criticism: Collect and assess students' written work.

Aesthetics: Note students' attention to the comments of their peers.



Helen Frankenthaler, *The Bay*, The Detroit Institute of Arts.

Unit Evaluation

Upon completion of this unit, students:

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Were able to place the examples of artworks in chronological order. •Recognized cultural orientation of artworks as evidenced in test.	•Demonstrated knowledge of clay-construction and decoration techniques. •Created a meaningful, symbolic ceramic vessel.	•Were able to describe and analyze images of artists' works and the works from their peers and interpret the makers' intent. •Participated in discussions and activities using appropriate vocabulary. •Practiced critiquing own work as it progressed.	•Were able to express informed opinions regarding the significance, value, and meaning of ceramic art. Evaluation is ongoing as the teacher assesses test results, reads student writing assignments, observes class participation, and reviews and discusses notebooks and portfolios individually with each student. The completed ceramic vessel is a record of learning and progress.

EXTENSIONS

Compare Bernini's chair with Richard Shaw's couch. Shaw's couch is illustrated and discussed in *The Eloquent Object* and is concerned with "the transformation of substance to thought." Students may then create clay furniture, giving form to their own thoughts.

Gather several postcards from various cultures (i.e., Greek urns, Ming ware, Italian majolica, pre-Columbian pots, etc.). Cut the cards into pieces or "shards." Have the students role-play archaeologists and art historians.

Discuss their roles, decision-making processes, and results.

Learn about Japanese tea ceremonies by creating individual tea-serving vessels. The Japanese believe that the tea ceremony (*cha no yu*, in Japanese) involves the union between discriminating individuals and beautiful ceramic tea vessels. Discuss the meaning of this Japanese custom. Create a ceramic tea ceremony vessel symbolic of the students' culture or region.

Obtain a copy of *Puzzles About Art: An Aesthetics Casebook* by Battin, Fisher, Moore, and Silvers, St. Martin's Press, New York, 1989. Read and have students respond to "Pile of Bricks" (p. 13). This is an interesting approach to posing the question: "Is it art?"

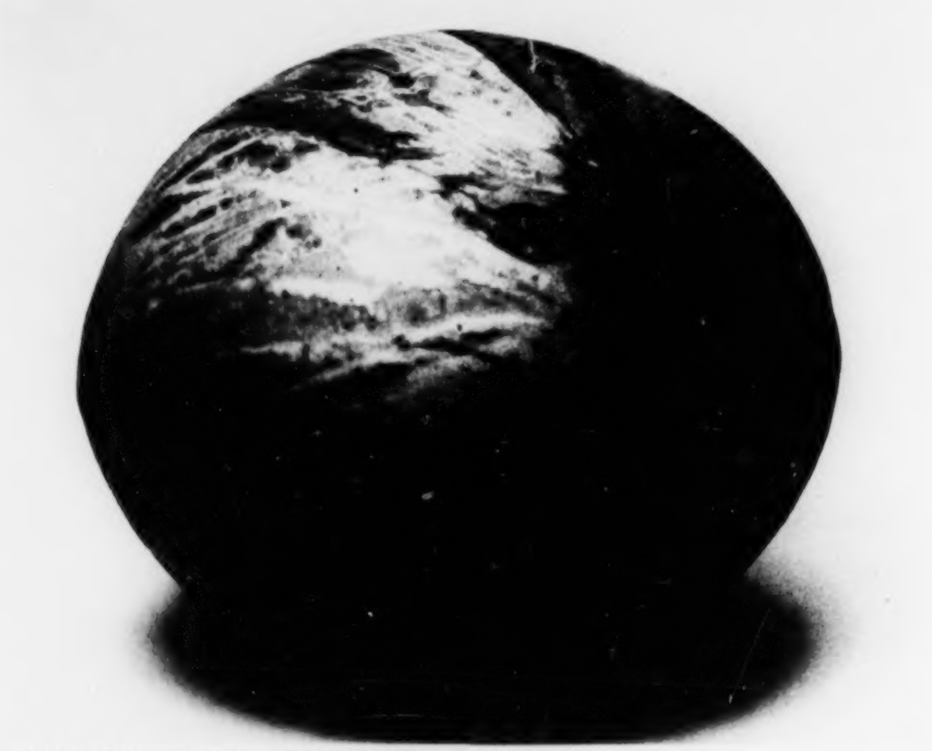
VOCABULARY

Asian Art. Art from Far Eastern countries such as China, Japan, Korea, and India.

Baroque. The style dominating European art and architecture throughout the seventeenth century, and persisting, in some places, as late as 1750. It was a dynamic, theatrical style that used realism, illusionism, ornate forms, and a blending of the arts to achieve its effects. The style is found in its purest form in the work of Gianlorenzo Bernini.

Bernini (1598-1667) and Francesco Borromini (1599–1667). Fused architecture and sculpture; by their use of light and space created feeling of grandeur for the beholder.

Ceramics. The art of making objects in clay and firing them. Wares of earthenware and porcelain, as well as sculpture, are made by ceramists. Pots may be made by the coil method, the slab method, or some other manual techniques, or on a potter's wheel. The making and decorating of pottery is among the most ancient of the arts.



Toshiko Takaezu, 3/4 *Moon*, Museum of Fine Arts, Boston.

Effigy. A painted or sculpted representation of a person.

Functional Object. Designed for use.

Funerary. Of or suitable for a funeral or burial.

Glyph. A symbolic figure or a symbol.

Iconography. 1. A set of images or symbols conventionally associated with a subject (e.g., the iconography of Christianity); also, the imagery used in a work of art, by a painter, or in art devoted to a particular subject (e.g. the iconography of Western religious art). 2. The meaning assigned to a set of images or symbols according to a particular convention or motif. A thematic or visual element in a work of art, usually recurrent. In design, a repeated form or pattern—geometrical, naturalistic, or stylized.

Nonfunctional Object. Designed without a use.

Oeuvre. French word designating an entire body of work by an artist.

Relief. In sculpture, any work in which the figures project from a background.

Sculpture in the round. Freestanding, three-dimensional sculpture, as opposed to relief. Sculpture in the round has form on all sides and may be viewed from any angle.

RESOURCES

Information on and works by María Martinez may also be found in the catalogue, *National Museum of Women in the Arts*, New York: Harry N. Abrams, 1987.

Ball Court with Spectators, Mexico (Nayarit), 100 B.C.-A.D. 250, pottery, 17 3/4 in., Stephen Carlton Clark Fund, B.A. 1903, Yale University Art Gallery.

Couch, 1965, Richard Shaw, earthenware painted with acrylics, 11 x 27 x 12 in., gift of Rena Bransten, Oakland Museum, Oakland, CA.

Information on pre-Columbian pottery may be found in the Dumbarton Oaks Research Library and Collection, Washington, D.C., or in the Natural History Museum of New Mexico.

Model for a *Mantel Clock*, French, Paris circa 1700, terra cotta, enamel metal plaques, 78.7 x 52.1 x 24.2 cm (2 ft. 7 in. x 1 ft. 8 1/2 in. x 9 1/2 in.), available from The J. Paul Getty Museum, Malibu, CA.

Guardian Lion, China's K'ang Hsi period, 1662-1722, enamels on porcelain biscuit, 53.6 cm, purchase 31:1917, available through The Saint Louis Art Museum.

Pottery, The National Gallery of Art, Washington, D.C. (slide program), Cat. #026.

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E. Cooper, *A History of World Pottery* (New York: Larousse & Co., Inc., 1972, 1981). (A concise survey of pottery from ancient civilization through the modern era.)

W. Cox, *The Book of Pottery and Porcelain* (London: Crown Publishers, 1968). (A comprehensive and detailed history of the art of ceramics.)

100 Masterworks from The Detroit Institute of Arts (New York: Hudson Hills Press, 1985).

Ceramics Monthly Magazine.

SUGGESTED IMAGES

Dragon of Marduk. Neo-Babylonian, reign of Nebuchadnezzar II (605–562 B.C.), glazed brick, 115.6 x 167 cm (45 1/2 x 65 3/4 in.), Founders Society Purchase (31.25), The Detroit Institute of Arts.

"In an extensive building program, King Nebuchadnezzar II [Ne-bok-khad-nez-er] embellished his capital with palaces, temples, a monumental processional avenue, and a wall with several gates. This gateway led through the fortification walls of the inner city to the religious center. It was decorated with molded bricks covered with colored glazes, forming images of dragons and bulls, in alternating tiers, standing in relief against a dark-blue background. This dragon was a mythical creature sacred to Marduk, the principal god of the city of Babylon, and displays the characteristics of several animals: the head of a serpent with a viper's horns, a body covered with scales, the front feet of a feline, the hind feet of a bird of prey, and a scorpion's tail.

"The Ishtar Gate and its processional way, lined with glazed brick images of lions, were created to protect the city, impress the visitor, and glorify the Babylonian king. It must have also awed the prisoners of war (among them the Hebrews) that Nebuchadnezzar's army brought back as captives from their many foreign military campaigns. Nebuchadnezzar's campaigns, transportation of captured people, and the eventual destruction of Jerusalem are recorded in the Book of II Kings (24:10-16, 25:8-15)."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 26–27.

Zapotec Urn. Monte Alban III, Oaxaca, Mexico (A.D. 400–700), terra cotta, 44.4 x 36.6 x 25.4 cm (17 1/4 x 14 x 10 in.), gift of Arnold Glimcher in honor of Michael Kan (77.99), The Detroit Institute of Arts.

"Thousands of ceramic deity urns have been recovered from tombs built into the rocky acropolis of Monte Alban in Mexico. Tombs in which rulers and priests were buried were located beneath the Grand Plaza, which was approached by a staircase, and included an antechamber and funeral chamber. Deity urns were often placed in niches located in the facade of the tomb and along the inner walls to assist the deceased in afterlife. Additional urns and funerary offerings were arranged on the floor of the tomb.

"The effigy urn is constructed of broad slabs of hard-baked, fine-grained, light-gray clay, without slip or painted decoration. The form is cylindrical, with a large effigy figure constructed on one side. The finely modeled portrait face of this vessel has a wide, flat brow and cheekbones combined with a delicately narrow nose and chin.

"Zapotec funerary urns represent either deities or priests dressed to impersonate gods. Tomb offerings are often composed of sets of effigy urns, a large deity accompanied by a set of smaller attendants of the same type, for example. The glyph on the headdress of this deity urn, which is in the center of a stylized jaguar head of the plumed headdress, associates it with Cocijo, a rain god. Most depictions of Cocijo illustrate him with an abstract, masklike face. Scholars have recognized some 33 different deities among Zapotec funery urns. Those associated with the rain god are most plentiful."

From unpublished pre-Columbian Collection Handbook, The Detroit Institute of Arts, 1989.

Pillow. Korean, Koryo (Kor-yo) Dynasty, late twelfth century, glazed stoneware, 12 x 23 cm (4 3/4 x 9 in.), Founders Society Purchase, New Endowment Fund and Benson and Edith Ford Fund (80.39), The Detroit Institute of Arts.

"Korean celadons (sell-ah-don) of the Koryo period (A.D. 918–1392) are among the most celebrated of Asian ceramic wares. It is believed that the popularity of this ware is due to the blue-green glaze, reminiscent of precious jade. *Celadon* is a Western descriptive term that refers to the distinctive color and derives from the seventeenth-century French play *L'Astrée* (lah-stree), in which a character named Celadon is costumed in gray-green apparel.

"Koryo celadons were produced for the court and aristocracy in government-controlled potteries located in the major kiln centers of Kangjinn and Pusan, at the southern tip of the peninsula. Celadon wares were produced from stoneware bodies covered with a transparent feldspathic glaze and fired in a reduction kiln to approximately 1,200 degrees centigrade. The color, which ranges from soft gray-blue to brilliant blue-green, is dependent upon the amount of oxygen present and the iron content of the glaze.

"The celadon pillow in Detroit reflects the high degree of craftsmanship attained by the anonymous Koryo potters. An elegantly styled headrest designed to preserve elaborate hairstyles, this piece consists of a concave, tongue-shaped surface supported at each end by a lion sculpted in the round, and a base on which the lions stand. Although the lion motif is not indigenous to Korea, it is important in Buddhist iconography and is frequently found in these predominately Buddhist court-commissioned wares. The lion is the symbol of royality. Buddha was of royal ancestry and is referred to as a lion among men. The top of the headrest is decorated with motifs produced by an intricate technique using inlays of different colored slip. Inlaid celadons are a uniquely Korean contribution believed to have been developed during the second quarter of the twelfth century. The Detroit pillow exhibits the rare technique of reverse inlay as well as standard inlay.

"Pillows with lion supports are so rare that only four Koryo examples are known. The Detroit pillow is further exceptional in that it is the only extant example to combine the techniques of inlaid decoration and modeling in the round."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 64–65.

Model of Chair of Saint Peter. Gianlorenzo Bernini, Italian (1589–1680), terra cotta and stucco, H 58.4 cm (23 in.), Ralph Harmon Booth Bequest Fund (52.220), The Detroit Institute of Arts.

"This terracotta model is the only surviving sculptural sketch for the *Chair of Saint Peter*, the great Baroque monument that is the focal point of the apse (eastern end) of Saint Peter's in Rome. Bernini designed the magnificent gilded bronze throne as a shrine to encase the most venerated relic in the basilica, the simple oak chair from which, by tradition, Saint Peter himself had preached. The project, one of the most ambitious and complex undertaken by Bernini, represents the crowning achievement of his career.

"The reliefs on this model refer to the most significant moments in the life of Saint Peter: Facing the viewer on the back is Jesus' charge to Peter, 'Feed my sheep' (John 21:16-17); on the left side, the giving of the keys to Peter (Matthew 16:19); on the right, the washing of the disciples' feet (John 13:5-17); and below the seat, the miraculous draught of fishes (John 21:1-14). Flanking the seat of the throne are two angels made of stucco, except for their terracotta feet and wings.

"This model provides a glimpse of Bernini's working methods. Bernini made numerous sketches and three-dimensional models to show his patron, Pope Alexander VII, the progress of his project. In April 1658, according to a recently discovered document in the Chigi archives, Bernini brought what probably was the Detroit model to the pontiff; in form, it is very close to the final design."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 142–143.

Double Effigy Vessel. Mangbetu, Zaire, late nineteenth century, earthenware, H 62.2 cm (24 31/64 in.), Founders Society Purchase, Eleanor Clay Ford Fund for African Art (76.80), The Detroit Institute of Arts.

"The figurative pottery of the Mangbetu of northeastern Zaire has been well known to scholars and collectors of African art since the beginning of the century. The Mangbetu-speaking peoples lived between the forest and savanna, where peoples of three major linguistic groups shared, for centuries, certain linguistic, artistic, and other cultural traditions. The figurative pottery style is naturalistic, depicting the actual elongation of the Mangbetu heads, which were wrapped at birth to form a high crown. The opening of the pot, at the top, is often formed by the Mangbetu woman's coiffure, which is braided into a trumpet-shaped, flaring hairstyle. Facial features are full and sensual, and the head rests on a slender neck and rounded base. In their elegance and in their air of grace and nobility, these pots conform to the elegant image of the Mangbetu people described by Europeans as far back as the 1870s. The fact that it is very difficult to pour a liquid from most of these pots is evidence that they were nonfunctional.

"Like other types of Mangbetu anthropomorphic art, the pottery appears to have been created during a relatively brief period that coincides with the onset of Belgian rule in northwestern Zaire. Jockeying for power occurred while the Belgians were tightening their grip on the region and precisely when the great early collections of Mangbetu art were being formed. Chiefs, to maintain their reputations as men of importance, often presented anthropomorphic pots as gifts to passing officers. It is clear that this genre was based on pre-existing aesthetic traditions found in many parts of the region. It flourished in its 'classic' form until the Second World War and has now virtually disappeared."

From the unpublished African Art Collection Handbook, The Detroit Institute of Arts.

Vase. María Martinez, San Ildefonso, New Mexico (1940), black earthenware, The Saint Louis Art Museum.

"Indians in the Southwest still make pottery much in the way their ancestors did. María Martinez, a potter from the village or pueblo of San Ildefonso in New Mexico, at the request of an archaeologist, used an excavated shard as a guide to reconstruct a pot by techniques that had not been practiced for 700 years. In 1919, María and her husband discovered the technique of decorating polished black pottery with dull black designs. Using clay dug from nearby hills, María built this vase entirely by hand. She began by winding coils of clay around a base. The sides of the vase were then smoothed and shaped with tools made from gourds, shells, or stones. Once it dried, the vase was polished with stones and painted with a brush made by chewing the end of the leaf from the yucca plant. The finished vase was then baked in fire, which was smothered. This reduced the amount of oxygen in the fire, turning the red clay black. This black earthenware vase, with its stylized horned serpent design, contrasts with the dull background. María Martinez died in 1980, but the people of her pueblo and neighboring pueblos continue to produce black earthenware. By the end of her life, she had established an international reputation, having exhibited and received awards in America and abroad, provided a secure economic livelihood for her community, and created a new audience and appreciation for Native American art."

From "The Art of the North American Indian," The Saint Louis Art Museum information sheet.

3/4 Moon. Toshiko Takaezu (1985), stoneware, matte white glaze with copper brush design, 18 x 21 x 23 cm (7 x 8.2 x 9 in.), gift of Mary-Louise Meyer in memory of Norman Meyer, Museum of Fine Arts, Boston, MA.

"Toshiko Takaezu is one of the leading American clay artists who has used traditional functional forms, such as pots and vases, and transformed them into nonfunctional sculptural forms.

"Takaezu entitled this piece *3/4 Moon* because of its oblate form. Its glaze, freely dashed and brushed across the surface, is a rich combination of matter white and copper, opaque in parts and elsewhere translucent. The seemingly random but controlled handling perfectly matches the shape and body of the ware, clearly evoking moon imagery or lunar landscape.

"Takaezu left small pieces of clay inside the work so that it makes small sounds when moved."

From M. Manhart and T. Manhart, *The Eloquent Object* (Seattle: Philbrook Museum of Art, University of Washington Press, 1987), p. 18.

Painting Unit Overview

Representing nature through landscape painting is prevalent in both Eastern and Western cultures. Historical analysis of selected works illustrates similarities and differences among paintings of these regions of the world. This unit of study focuses on the descriptive and poetic relationships of the painter and natural subject matter. Creative imaging and drawing from observation serve as vehicles for inspiring students to paint with watercolor and opaque media. With an emphasis on space, transparency, and opacity, students will create realistic and imaginary landscapes.

Unit Goals

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Understand that artists have always used nature as a source of inspiration. •Recognize and analyze landscapes from Eastern and Western cultures.	•Increase production skills using watercolor and opaque media. •Draw from observation, creating the illusion of space and form. •Learn the process of creative imaging.	•Build upon prior experience of description and analysis and be able to apply that knowledge in comparing and contrasting two-dimensional compositions. •Incorporate into their critical vocabulary the concepts of illusion of space and form and the qualities of transparent and opaque.	•Increase sensitivity and expand their concept of nature in art. •Differentiate between standards of beauty in Eastern and Western cultures. •Examine differences and similarities between imitative and imaginative art (mindscapes/ landscapes)

MATERIALS

•Slides or reproductions of Eastern and Western landscapes and nature paintings.

•Handouts of Eastern poetry and Western quotations included in this unit.

•Watercolor and opaque media, paper, brushes, and selected tools.

•Terrariums/aquariums/bonsai plants.

•Rocks/leaves/sticks.

•Written materials about the unit content; critical commentary by Theodore Wolff, art critic.

SUGGESTED IMAGES

The following works of art may be used as examples for this unit. Teachers should adapt this material for both teacher and student use, conducting additional research as needed. Other appropriate works may be substituted.

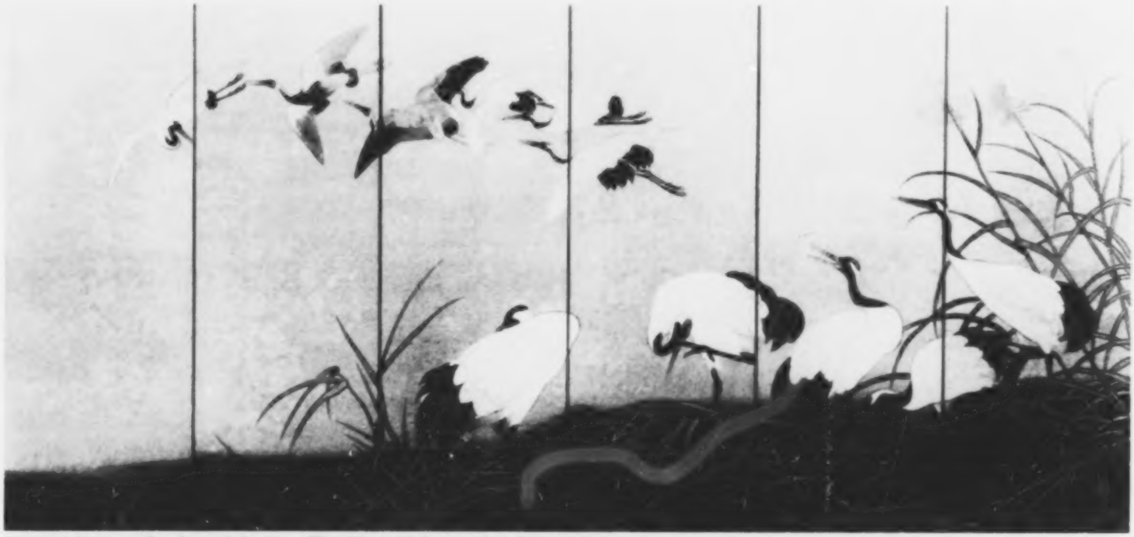
Early Autumn, Qian Xuan, Chinese (1235–after 1301), Yuan Dynasty, hand scroll, ink and color on paper.

Reeds and Cranes, Suzuki Kiitsu, Japanese (1796–1858), Edo Period, color on gilded silk.

The Bay, Helen Frankenthaler, American (1928–), acrylic on canvas.

Alpha-Tau, Morris Louis (1921–1962), acrylic on canvas.

Winter Landscape in Moonlight, Ernst Ludwig Kirchner, German (1880–1938), oil on canvas.



Suzuki Kiitsu, *Reeds and Cranes*, The Detroit Institute of Arts.

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PAINTING

SESSION 1

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Extend knowledge of Eastern nature painting.	•Practice watercolor techniques. •Paint from observation. •Capture the illusion of form.	•Extend vocabulary. •Extend visual concepts.	

PREPARATION

•Prior to arrival of students, display landscapes. Have terrariums, aquariums, and bonsai plants, as well as other natural subject matter, such as rocks, leaves, sticks, and the like.

•Organize for watercolor instruction.

We decided to engage students immediately in problems of painting before introducing historical material.

PROCEDURES

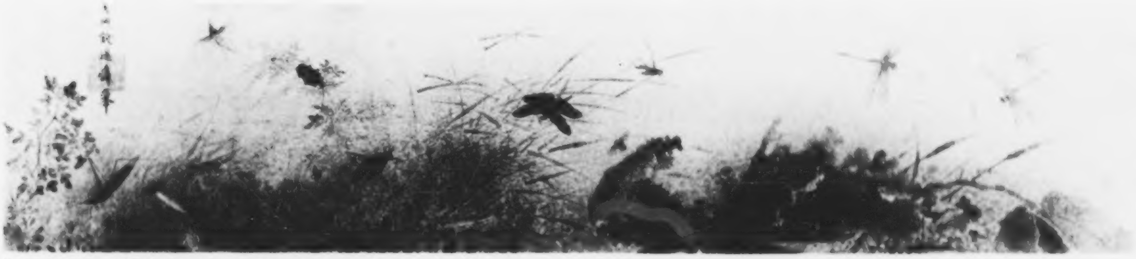
•Discuss the idea of painting from observation of nature. Show Japanese or Chinese paintings of natural objects and briefly discuss Eastern painting techniques.

•Demonstrate watercolor techniques (transparent medium, wet on wet, dry brush, frisket, spatter, layering of paint, overlapping of color). Assume that this demonstration is a review with some more sophisticated applications. The previous instruction that your students have had will determine the level of your demonstration and instruction. Students will practice the techniques.

- Distribute rocks, leaves, and sticks (no pencils, use brushes of differing sizes and shapes, sponges, blotters). Students will observe natural subject matter and continue watercolor practice for

—creating different effects with tools and paint.
—conveying differences in surface of natural forms.
—creating illusion of form.

- Ask students to select some of their best or most interesting work to save in their portfolios. They might be encouraged to make notes on the watercolors or in their notebooks.



Qian Xuan, *Early Autumn*, The Detroit Institute of Arts.

PAINTING

SESSION 2

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Understand that Japanese and Chinese landscapes are read from right to left. •Understand that early artistic training in Japan and China encourages children to master drawing by observation and repetition.	•Practice watercolor techniques. •Paint from observation. •Capture the illusion of form.	•Extend vocabulary. •Extend visual concepts of painting and painting styles.	•Respond to Japanese poetry about nature. •Relate poetry to painting.

PROCEDURES

•Show wide variety of Eastern landscapes. Refer to landscapes suggested for this unit, along with your selection of additional slides or reproductions. Discuss historical information on selected images. (See written material at end of unit.)

•Select 3-5 of the identified images for critical evaluation. Consider the following issues as a guide for your class discussion (oral or written responses).

The writers wanted the painting unit to focus on nature. Landscape was the vehicle we chose, recognizing the possibility for abstract and realistic expression.

—Look at the painting from right to left and follow the visual path.
—Identify subject matter from nature.
—Is illusion of space conveyed?
—How?
—Transparent or opaque quality?
—Describe uses of color.
—Describe line qualities.
—Styles?
—Where is the viewer?
—How does it reflect reality?
—Is it a true-to-life experience?

—Is it beautiful?
—Is it similar to something you have experienced?
—Does it hold your interest?
—Do you want to go further into it?
—Use three adjectives to describe one aspect of each image.
—If you were given this painting, would you hang it in your room? Explain.

- Read Asian poems about nature, noting how focused and simple they are.

- Ask students to imagine the poems as pictures.

- Ask for students' responses to the poems. Do they understand them? Do they like them? Why? Do they recognize them as Eastern? How do they relate to Eastern paintings?

- Arrange terrariums, aquariums, and bonsai in strategic places.

Continue to paint from observation. As an extension, consider having the students write and display their own poems with their paintings.

- Remind students to select and save paintings for their portfolios. Encourage them to write their thoughts and observations in their notebooks. They might copy a Japanese poem and write a poem of their own.

The wild geese
returning
Through the misty sky—
Behold they look like
A letter written
In faded ink!

Tsumori Kunimoto
(eleventh century)

In a gust of wind the white dew
On the autumn grass
Scatters like a broken necklace.
A chestnut falls
The insects cease their crying
Among the grasses.

Basho
(seventeenth century)

[From R. Lewis, ed., *The Moment of Wonder: A Collection of Chinese and Japanese Poetry* (New York: Dial Press, 1964.)]

PAINTING

SESSION 3

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•See relationship between their own work and the art of other painters of real and imaginary landscapes.	•Experience creative imaging as a process for developing ideas in visual form.	•Apply descriptive and interpretive vocabulary to imagined landscape.	•Form mental images and use intuitive imagery.

PROCEDURES

- Create an environment that will allow students to draw upon their own storehouse of experiences by guiding them through an imaging process. Focus on: Relaxation, controlled breathing, closed eyes, quiet atmosphere, selected background music (nature tapes, sounds of the sea), good posture.
- Have the students remember the terrariums/aquariums they painted the day before. Have them imagine a special place they would like to be . . . sit . . . rest. Elaborate on sensory properties: smell the aromas . . . breathe the air . . . hear sounds . . . see the colors . . . forms . . . textures. Have them "tune in" to the landscape—natural forms, shapes, feeling of space.
- Suggest that the students visualize the feeling and the sight of landscape in their minds . . . and when they are ready . . . have them return to the room (don't rush—take time).
- Students will paint with watercolors, creating their personal landscapes.
- Relate this exercise to the works of painters who rely on imagination, who create imaginative landscapes—such as Miró, Klee, de Chirico, Dali, Frankenthaler, Kirchner, and others—asking students to use descriptive and interpretive language as they view such works.
- Relate this exercise to the moods and techniques of Eastern landscape painting.

Since students have different learning styles, this activity was designed to honor the sensory learners as well as to "stretch" all learners' capabilities.

PAINTING

SESSION 4

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Observe Western landscapes and learn historical contexts.	•Practice painting with opaque medium.	•Apply new art vocabulary in a critical examination of works of art. •React to the Theodore Wolff quotation about *Alpha-Tau*.	•Examine personal preferences. •Consider difference between Eastern and Western painting.

PREPARATION

- Gather a selection of images showing landscapes in both Western and Eastern styles.

- Prepare handout of Theodore Wolff's writing about *Alpha-Tau*. (See p. F-35–36, Suggested Images, Western Art.)

PROCEDURES

- Show a wide variety of Western landscapes, including those provided for in this unit (slides, images, cards, posters).

- Discuss historical context on selected images. Select 3 to 5 images, including both Eastern and Western works, for critical examination. Consider:

—subjects from nature
—styles
—illusion of form and space
—transparent and opaque
—uses of color
—line qualities
—details
—points of view
—realistic/abstract

—imaginative/representational

—Is it beautiful? As seen from an Eastern perspective? Western perspective?

This is an opportunity to integrate content with the language arts curriculum.

- Discuss backgrounds of artists and painting styles. Distribute handout of Theodore Wolff quotation about Louis's *Alpha-Tau.*

- Seek reactions to the quotation about landscapes cited in the brief historical information on *Alpha-Tau.*

- Student will select a painting and use three adjectives to describe one aspect of this image (e.g., pearly, soft, opalescent sky). Ask:

—What feeling does it evoke?

—If you were to take this painting home, would you hang it in your room? Explain (oral or written).

This activity also might serve as one part of the evaluation of student progress.

Students will be helped to relate art to other aspects of school and life by pondering the meanings of statements such as these.

- Distribute materials for painting with opaque medium. Students will create landscapes with opaque paint; consider foreground, middle ground, background, infinity. Consider the differences between opaque and transparent mediums.

If time permits, the following quotations could be used as inspiration for Western landscapes.

"After having spent years in striving to be accurate, we must spend as many more in discovering when and how to be inaccurate." Samuel Butler

"Art is life seen through a temperament." Emile Zola

"Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. [But] to say to the painter, that nature is to be taken as she is, is to say to the player, that he must sit on the piano." James McNeill Whistler

(concept of illusion) "The same objects appear straight when looked at out of the water, and crooked when in the water; and the concave becomes convex, owing to the illusion about colors to which the sight is liable. Thus every sort of confusion is revealed within us; and this is that weakness of the human mind on which the art of painting in light and shadow, the art of conjuring, and many other ingenious devices impose, having an effect upon us like magic." Plato's *Republic X*

"Art is a harmony parallel to nature." Paul Cézanne

"Art is a delayed echo." George Santayana

PAINTING

SESSION 5

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Play sorting game to show learning in art history.	•Complete opaque paintings.	•Compare and contrast selections of Eastern and Western paintings.	•Discuss problems of intercultural interpretations (crane has religious significance in China—may not in other cultures).

PROCEDURES

•Complete painting with opaque medium (no more than 1/2 period).

Asian painting techniques and subject matter are compared to those of the West to encourage students to recognize cultural differences and similarities.

•Display 10 selected art images previously used in discussions. Have the students each select one Eastern and one Western painting and respond in writing on the following:

—Compare and contrast subjects from nature
—Styles
—Illusion of form and space
—Transparent and opaque
—Uses of color
—Details
—Line qualities
—Points of view
—Realistic/abstract
—Imaginative/representational
—Is it beautiful?
—Provide historical context as you recall from discussions and readings.

We designed this activity as a game to generate discussion as students take a stance on what they believe.

- Direct sorting activity using the same images as follows:

—Label one wall of the classroom "East" and one wall "West."

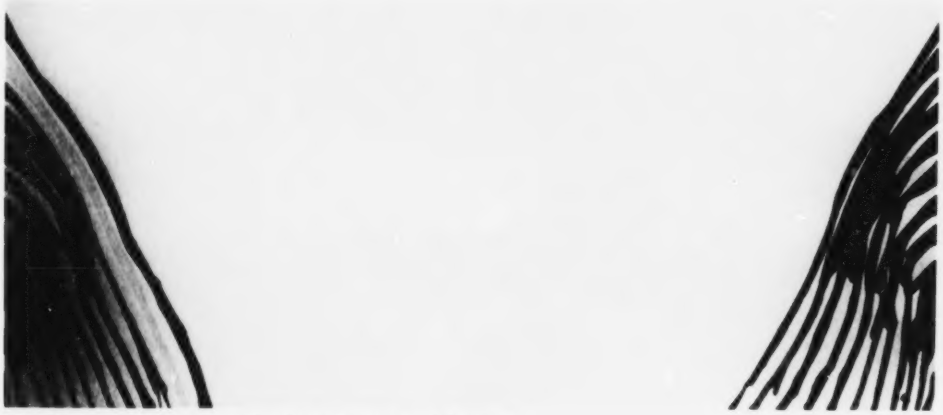
—The students should take turns sorting images by Eastern and Western artists, placing the image on the proper wall.

—Students should give their rationales for decisions.

—Successive students may select another image or may debate and change location of a prior placement, but must give reason.

—Take turns moving images until all have been properly placed.

—Monitor for accuracy and probe if students leave a work wrongly placed for too long.



Morris Louis, *Alpha-Tau*, The Saint Louis Art Museum.

Unit Evaluation

A variety of evaluation devices including examination and discussion of portfolio and notebooks individually with students could be used to answer the following questions about student progress:

ART HISTORY

- Are students able to recognize the effect of nature on both Eastern and Western artists?
- Are they able to give appropriate rationale for discussions about Eastern and Western paintings?

(Students might be asked to write one or two paragraphs about each in an essay-type exam.)

- Can students distinguish between real and imaginary landscapes in the work of historical artists?

ART PRODUCTION

- Can students demonstrate ability to use transparent and opaque media?
- Do they willingly participate in the imaging process and use imagination in their own paintings?
- Can they demonstrate ability to convey illusion of form and space in their paintings?

(View students finished paintings and samples in their portfolios. Discuss progress with students.)

ART CRITICISM

- Can students discuss concepts of space and form, transparent and opaque, in relation to the art of this unit?
- Have students extended vocabulary to describe, compare, contrast, and analyze art images in written and oral form?

(Note: If further assessment of student comprehension is desired, the teacher may devise a match-the-word[s]-to-the-images quiz.

Ask students to write a few paragraphs of critical review of a selected image, using an assigned selection of vocabulary words.)

AESTHETICS

- Can students respond in some depth to the question, "Is it beautiful?" noting cultural differences?
- Are students able to participate in discussions about personal preferences to selected images?
- Are they able to identify and appreciate similarities among paintings about nature from different regions of the world?

EXTENSIONS

Advances in technology have greatly changed the effects of distance on world relationships. As our society becomes more global, will strong cultural distinctions be as evident in works of art? *Art News* (47, No. 5, May 1988) offers two articles that address this issue. "A New Age for Ancient China" (pp. 118–122) and "Two Steps Forward" (pp. 123–127) could provide insight for a class discussion.

Read and discuss "The Painter and the Photographer" (p. 20) in *Puzzles About Art: An Aesthetics Casebook.*

To extend discussion on Plato, see page 5 of *Puzzles About Art: An Aesthetics Casebook.*

Study the murals of Mexican painters Diego Rivera and Frida Kahlo. A focus on Latin America offers another perspective for students learning about painting. *The Mexican Mural Renaissance 1920-1924* by Jean Charlot (Yale University Press, 1963) is an excellent resource on the history of the Mexican mural movement by an artist who was an active participant.

Other evaluation strategies might include posing a specific question for small-group discussions, or asking students to write a paragraph on a specified question about art, or discussing students' notebooks with them individually.

VOCABULARY

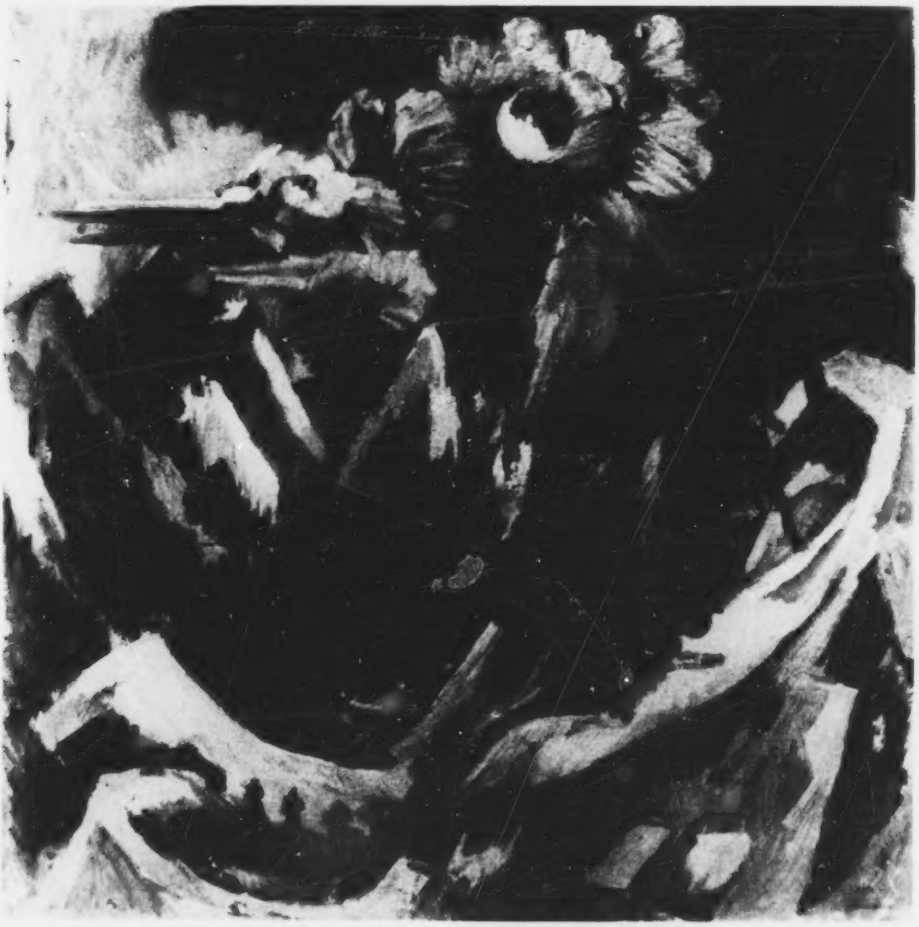
Asian art. Art from Far Eastern countries such as China, Japan, Korea, and India.

Ellipse. A plane curve.

Genre painting. Painting representing some phase of everyday life, such as a domestic interior or a rural or village scene.

Glyph. A symbolic figure or a symbol.

Iconography. 1. A set of images or symbols conventionally associated with a subject (e.g., the iconography of Christianity); also, the imagery used in a work of art, by a painter, or in art devoted to a particular subject (e.g., the iconography of Western religious art). 2. The meaning assigned to a set of images or symbols according to a particular convention.



Ernst Ludwig Kirchner, *Winter Landscape in Moonlight*, The Detroit Institute of Arts.

Impressionistic. Of or pertaining to impressionism; based on impression as opposed to reason or fact.

Motif. A thematic or visual element in a work of art, usually recurrent. In design, a repeated form or pattern—geometrical, naturalistic, or stylized.

Oblate. Having the shape of a spheroid such as the earth.

Oeuvre. French word designating an entire body of work by an artist.

Painting. In art, the creation of a work of aesthetic import by the skilled application of paint to a surface or ground. The principally accepted fine art techniques for permanent easel and mural painting are oil, tempera, watercolor, gouache, pastel, polymer, encaustic, and fresco painting.

(From *American Heritage Dictionary*, see resources.)

RESOURCES

Michigan Essential Goals and Objectives for Arts Education K-D, Michigan State Board of Education, 1990.

American Heritage Dictionary, second college edition, Houghton Mifflin Co., Boston, 1982.

American Light: The Luminist Movement 1850-1875, National Gallery of Art (film) cat. #139/cat. #VC139, National Gallery of Art, Washington, D.C.

Winslow Homer: The Nature of the Artist, National Gallery of Art (film) cat. #148, National Gallery of Art.

Wivenhoe Park, John Constable, color reproduction, cat. #D606, National Gallery of Art.

A Wooded Landscape, Meindert Hobbema, color reproduction, cat. #D61, National Gallery of Art.

Iris, Tulips, Jonquils and Crocuses (1969), Alma Thomas, acrylic on canvas, 60 x 50 in., The Holliday Collection, published in the National Museum of Women Artists catalogue (New York: Harry N. Abrams, 1987). Alma Thomas was associated with Washington color painters of 1970s and was the first black woman to have a solo exhibition at the Whitney Museum of American Art.

Peonies and Chrysanthemums, Sakai Hoitsu, painted vertical screen, 75 x 25 cm (29 1/2 x 10 in.), reproduction available through New York Graphic Society: Fine Art Collections, Museum of Fine Art, Boston.

Wheatfields, Jacob van Ruisdael, Dutch, 1628-1682, 58 x 75 cm (22 3/4 x 29 3/4 in.), reproduction available through New York Graphic Society: Fine Art Collections, Metropolitan Museum of Fine Art, Syracuse, NY.

Reproductions of landscape paintings by Albert Bierstadt are available through The Shorewood Collection, Shorewood Fine Art Reproductions, Inc., 27 Glen Rd., Sandy Hook, CT 06482. Also available from the Yale University Art Gallery is a slide of *Yosemite Valley*.

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SUGGESTED IMAGES

WESTERN ART

Alpha-Tau (1961). Morris Louis (1912–1962), acrylic on canvas, 259.1 x 594.5 cm (102 x 234 in.), The Saint Louis Art Museum.

"Born in Baltimore, Maryland, Morris Louis studied at the Maryland Institute of Fine and Applied Arts, but left shortly before graduation. In 1947, Louis married and moved to Washington, D.C. A determined and solitary painter, he began work early in the morning and worked until dusk. In 1952, he met and befriended another Washington painter, Kenneth Noland, with whom he shared his ideas. Louis entered a period of major accomplishment in 1954. Inspired by the nontraditional application of paint in the works of Jackson Pollock and Helen Frankenthaler, Louis gave up traditional easel painting and began to stain lengths of canvas with acrylic paint. Throughout his career, Louis destroyed many of his paintings that he found unsatisfactory, and, in 1955, destroyed an entire earlier year's work. Louis never achieved great material success or fame. His death in 1962, at age 49, cut short his promising, and, at that time, virtually unknown career.

"This painting, *Alpha-Tau*, is part of a series that Louis dubbed 'the unfurleds,' which he worked on from 1960–1961 shortly before his death. Louis considered this series of streams of paint on blank canvases as his most ambitious undertaking. Since Louis worked in complete privacy, it is uncertain how he achieved these effects. It seems he poured a thinned acrylic paint onto a length of canvas supported by a kind of scaffolding. By force of gravity, the paint dripped onto this unstretched, unsized canvas. Louis manipulated the canvas itself to control the flow of pigment. In this painting, as in all of Louis' 'unfurleds,' the thinned, opaque paint dyes the canvas, bleeding slightly along the edges. The rivulets of color are arranged in banks on both sides of this huge canvas. These bright flows of color on the edges of the canvas draw attention to its glaringly blank center."

From The Saint Louis Art Museum Resource Center Information Sheet, cat. #C-18, accession #8:1968, Saint Louis Art Museum.

The following analysis, by art critic Theodore Wolff, offers an interpretation that relates the work to traditional landscapes:

"It has always seemed to me that Morris Louis' huge and wonderfully simplified canvas, *Alpha-Tau*, was really a landscape at heart! That it said much the same thing, and represented much the same vision, as Albert Bierstadt's dramatic rocky mountain landscapes of the mid-19th century, and Fredrick Church's even more grand and expansive paintings of the Amazon region of South America. But, and this is important, that it 'said' the same things without getting lost in the thousands of details, forms, and textures, that were so important to the older paintings." [Personal correspondence with Theodore Wolff]

The Bay. Helen Frankenthaler, American (1928-), acrylic on canvas, 205.1 x 207.6 cm (6 ft. 8 3/4 in. x 6 ft. 9 3/4 in.), The Detroit Institute of the Arts.

Helen Frankenthaler is a contemporary New York painter who is best known for the invention of painting on unprepared canvases with sponges and squeegies to create the soft-edged and thinly colored shapes of her abstracted images. Here, a blue form meets a beige form. By entitling it *The Bay*, Frankenthaler invites the viewer to see the form as water and shore from a bird's-eye view.

"The soft stain and the blot have, for thirty-five years, been the principal verbs of Frankenthaler's pictorial vocabulary. She uses color in an improvisational, almost impressionistic way. *The Bay* is one of the artist's earliest paintings in acrylics. It immerses form within form, thus producing silhouettes and no sharp edges." [Personal communication, Jan van der Marck, curator, twentieth-century art, The Detroit Institute of Arts.]

Winter Landscape in Moonlight. Ernst Ludwig Kirchner, German (1880–1938), oil on canvas, 120.7 x 120.7 cm (47 1/2 x 47 1/2 in.), gift of Curt Valentin in memory of the artist on the occasion of Dr. William R. Valentiner's 60th birthday (40.58), The Detroit Institute of Arts.

"In 1905, a group of artists led by Ernst Ludwig Kirchner [Ernst Lood-vig Kir-x-n'r] banded together to form *Die Brücke* [dee bruk-ah] to protest the materialism of German society and develop a new aesthetic based upon a greater communion between human beings and nature. As their spokesman, Kirchner advocated the return to a primordial existence as found in nature. *Die Brücke* artists developed an intense, emotional style, eventually combining the simplified forms of primitive art with a nonnaturalistic use of vivid color.

"*Winter Landscape in Moonlight* is typical of the approach that Kirchner and other *Brücke* artists sought. The painting is one of a series of large mountain landscapes that Kirchner did shortly after he took up residence in Switzerland in 1918. Letters written on January 20, 1919, the day he began this work, indicate that it was meant to celebrate the artist's removal from the corrupt postwar Berlin society into a world dominated by the magnificance of nature. Since the subject of the painting is the dawn of a new day, as the moon pales in the lightening sky, the work also is symbolic of the artist's own triumph over his illness and depression of the previous few years. To convey these ideas, Kirchner heightened the grandeur and awesomeness of the alpine scene by the extensive use of large areas of primary colors and by the powerful sweeping brushstrokes.

"Until 1937, *Winter Landscape in Moonlight* was in the collection of the Kaiser Friedrich Museum in Magdeburg, Germany. The idealism of the *Brücke*, as typified in this painting, was in direct conflict with the totalitarian approach to government that Hitler brought to Germany in 1933; the work was considered 'degenerate art' and was confiscated by the Nazis."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 218–219.

EASTERN ART

Early Autumn. Qian Xuan (jen schwan), Chinese (1235-after 1301), Yuan Dynasty, hand scroll, ink and color on paper, 26.7 x 120 cm (10 1/2 x 47 1/4 in.), The Detroit Institute of Arts (29).

"For nearly a millennium, Chinese painters have delighted in producing small and intimate views of nature, using brushes and ink on hand scrolls, hanging scrolls, and screens. Most popular as subjects have traditionally been birds, flowers, blossoming trees, insects, and grasses.

"*Early Autumn* is a hand scroll that presents pond life in the fall. It is meant to be viewed a little at a time, right to left, keeping the end rolled up. As the scroll opens, three dragonflies feast on a swarm of midges, as frogs below make their way across withering lotus leaves. Beyond, a bee and black dragonfly hover while grasshoppers, a katydid, and a long-horned beetle crawl amid the drying grass.

"With an emphasis on color and a minimum of linear detail, the painter effectively sets the stage. A palette of ochers, browns, and dull greens, applied in layers, effectively conveys the misty atmosphere and crunchy texture of drying leaves. Against this background are set realistically depicted insects, glowing with translucent colors of soft ink tones. Characteristic of the Chinese painter, exact outer likeness is not sought, but just enough detail is used to convey the essence of the insect. The muted color and restricted linear detail combine to impart a haziness to the scene, redolent with the heavy atmosphere of the last days of summer as they foreshadow autumn's approach. The illusion of space is conveyed through the thin layer of grey-brown ink.

"The painting is inscribed with the signature of the famous master Qian Xuan, who was a painter, poet, and scholar in the royal court. The scroll bears 57 seals, which are marks of ownership and approval, and numerous colophons dating from the Yuan to the end of the Ming period. Although the correctness of placing this scroll with the oeuvre of Qian Xuan has been a topic of lively debate for decades, there is little doubt that it stands as one of the most beautiful of Chinese paintings."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 48-49.

Reeds and Cranes. Suzuki Kiitsu (sue-zoo-key key-eet-soo), Japanese (1796-1858), Edo Period, color on gilded silk, each screen 1.78 x 3.69 m (5 ft. 9 1/2 in. x 12 ft 1 1/4 in.), Founders Society Purchase, with funds from the Gerald W. Chamberlin Foundation, Inc., Mr. and Mrs. Charles M. Endicott, Mrs. Howard J. Stoddard, Mr. Howard P. Stoddard, and Mr. and Mrs. Stanford C. Stoddard (79.28.#1. -2), The Detroit Institute of Arts.

"Although the folding-screen format is of Chinese origin, the Japanese innovation of unobtrusive paper hinges resulted in screens with unprecedented expanses of nearly continuous paint surfaces. Subjects previously interrupted by borders on each panel could now be continued across the entire breadth of the screen, thereby providing the Japanese painter with a challenging new format for bold, large-scale compositions.

"The crane, a traditional symbol of longevity and good fortune, is a familiar and well-loved subject in Japanese art. As the predominant, and often the sole motif, cranes provided a popular theme within the genre of bird and flower screens throughout the Edo period. Viewing *Reeds and Cranes* in the traditional Asian manner, from right to left, we see a group of Manchurian cranes standing amid water reeds in various poses of calling, preening, and resting. A flock directly overhead moves the action upward and across the panels to the left screen, where cranes in flight extend across all six panels. The elliptical composition of birds spanning both screens establishes a continuous movement that is playfully halted by three diminutive rocks, anchoring the composition at the lower corner of the left screen, next to the artist's signature and seal.

"Suzuki Kiitsu is considered by many to be the last great master of the Rimpa school, a school of decorative art inspired by native painting techniques and motifs and which originated in the early seventeenth century."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 62–63.

Sculpture Unit Overview

This unit focuses on the symbolic properties of three-dimensional art forms. Sculpture can represent a range of powerful to subtle emotions, can elicit provocative and aesthetic responses, while expressing universal or personal reactions. Incorporating works from a variety of cultures and times, students can make comparisons to feelings and symbols relevant in their own lives. When creating a sculpture, the student must consider the choice of physical materials and construction problems while applying design principles to work in the round. These series of lessons are presented to challenge students to develop personally symbolic forms and to broaden their understanding of sculptural forms.

Unit Goals

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Learn of variations in sculptural art forms in their historical contexts. •Investigate symbolic expression in sculpture from several cultures. •Extend concepts of symbolism in sculpture to the contemporary culture.	•Create a three-dimensional symbolic and expressive sculptural form that is both skillful and original. •To conceive an idea, select a process, and execute the idea in three-dimensional form.	•Build upon prior experiences of description and analysis to extend critical capabilities. •Develop skills in interpretation of symbolic attributes. •Articulate personal preferences.	•Broaden understanding that art can express a wide range of emotions, ideas, and ideals. •Address questions of definition, value, and quality in art. •Respond to the question, "Is it art?"

SUGGESTED IMAGES

The following works of art may be used as examples for this unit. Brief historical information about these specific works is provided at the end of the unit. Teachers should adapt this material for both teacher and student use, conducting additional research as needed. Other appropriate works may be substituted. Ideally, the examples should be actual sculptures, not merely reproductions.

Epa Cult Mask, Bamgboye, Nigeria, Yoruba, active 1920s–1930s, died 1978, wood.

Siva Who Bears the Crescent Moon, Tamil Nadu, Indian, Chola Dynasty, bronze.

Oath-Taking Figure, nkisi n'kondi, Western Kongo, Mayombe, circa 1875–1900, wood with screws, nails, blades, cowrie shell, and other material.

Ram, Avard T. Fairbanks, American (1897–1987), radiator ornament for the Dodge Ram automobile, circa 1936.

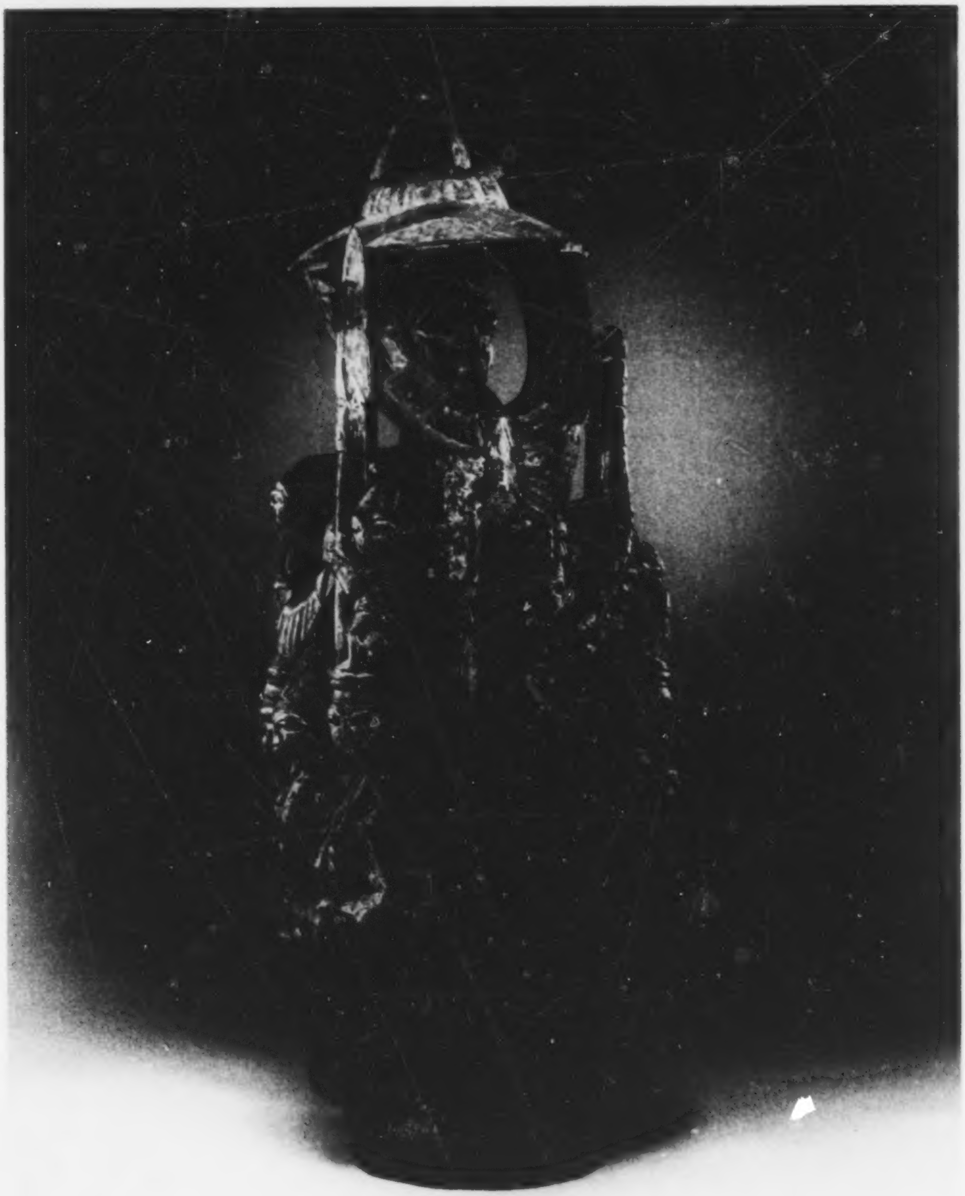
Griffin, Avard T. Fairbanks, cast model for automobile hood ornament.

Gracehoper, Tony Smith, American (1912–1981), sheet steel.

Maize God Receiving a Human Sacrifice, Mexico, Veracruz Culture (A.D. 400–700), basalt.

Canoe Prow Charm, Solomon Islands, central group, Melanesia, wood, mother-of-pearl, and glass.

Giant Three-Way Plug, Claes Oldenburg (1929–), Sweden, mahogany veneer.



Epa Cult Mask, Yoruba, Africa, The Detroit Intstitute of Arts.

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SCULPTURE

SESSION 1

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Observe and discuss artworks representing power, energy, prestige, protection, luck, dynamic forces, and other ideas or ideals.	•Respond to studio problem. •Make a sketch or plan to produce a sculptural form.	•Continue to develop vocabulary of sculptural terms to enrich analysis skills.	•Do assessment activity to demonstrate that everyone does not respond to sculpture in the same way.

PREPARATION

•Gather:

—Identified art images, or actual sculpture, such as those listed earlier.

—Selected construction materials (i.e., mixed media, papier mâché, clay, wire, wood, fibers).

—Journals for sketches and note taking.

•Prepare written test questions as listed in Session 5.

Many qualities of a work of art are not immediately apparent. Students will be helped to "see into" images and objects to find deeper meanings.

PROCEDURES

•Show and identify three sculptural works for preassessment activity to demonstrate diversity of individual response to art objects. Students will write one paragraph on the image of their choice and answer the question, "Is it art?" Ask students to apply what they have learned about analysis and interpretation from the painting unit.

•Show all art images. Encourage discussion. Give historical information (found at the end of this unit) and focus on issues of

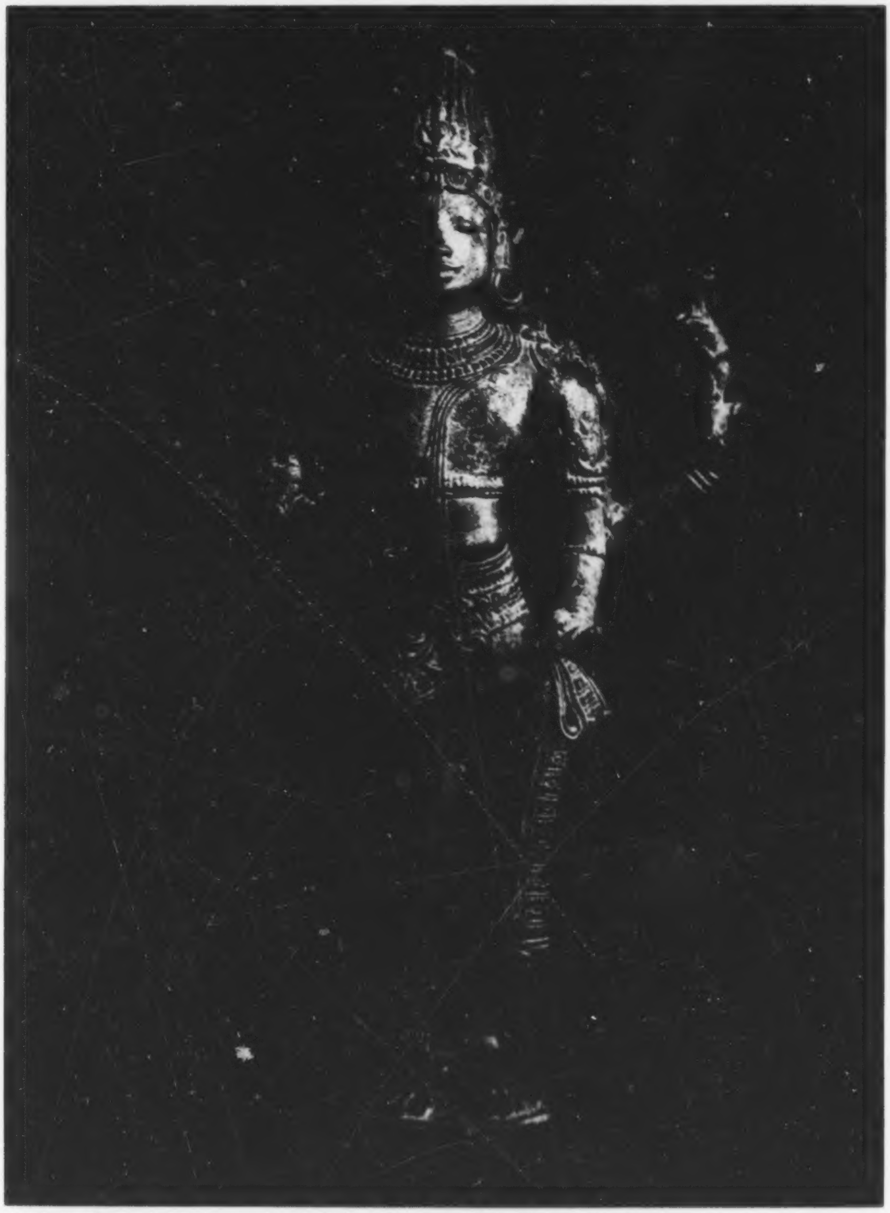
—Power
—Symbolism
—Energy
—Dynamic forces

—Protective qualities
—Prestige
—Luck

•Connect discussion to students' life. Students may find some of these artworks humorous. Refer to symbols from everyday life that might be interpreted as weird, provocative, disgusting, upsetting, distressing, scary, and emotional (include regional power symbols). Generate a list, such as

—eagle on a flag pole
—religious medal in a car
—skull and crossbones

The writers specifically chose not to limit the materials to solve this production problem. We feel the strength of this unit is that students must make choices from a wide range of familiar materials and techniques.



Siva Who Bears the Crescent Moon, India, The Detroit Institute of Arts.

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—T-shirt symbols and images
—blind justice figure
—skateboard emblems

- Introduce the studio assignment. Students will be designing a hood ornament for their car or the car they wish they had. These sessions describe the production of one kind of symbolic sculpture, a car hood ornament. Other symbolic forms of sculpture could be substituted—for example, a maquette for a large sculptural work for the school, symbolizing one or more of the school's values or purposes. Think about how the sculptures studied have captured abstract ideas in real form. Think about the symbols that could be incorporated into the characteristics of their personal car hood ornament. Discuss the concept that it is easier to do a bird—more difficult to show flight. Students may sketch or write some ideas, in class or as homework.

Nail Figure, Kongo, Africa, The Detroit Institute of Arts.

SCULPTURE

SESSION 2

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Investigate use of hood ornaments on older cars.	•Sketch ideas for a symbolic sculpture. •Plan for and organize specific	•Consider purposes of this and other kinds of sculpture. •Practice and critique sketches/ ideas.	•Deliberate problems of interpretation and meaning of symbolic content.

PROCEDURES

•Share thoughts and ideas about assignment, and, if possible, ads or photos of car hood ornaments.

•Talk about selected materials and construction approaches and demonstrate as necessary.

•Set boundaries of assignment. The student will design a hood ornament that shows evidence of

—creative form

—symbolic meaning

—expressive use of design elements and principles (display design criteria on the wall, to be used as an assessment criteria)

—technical skills with materials

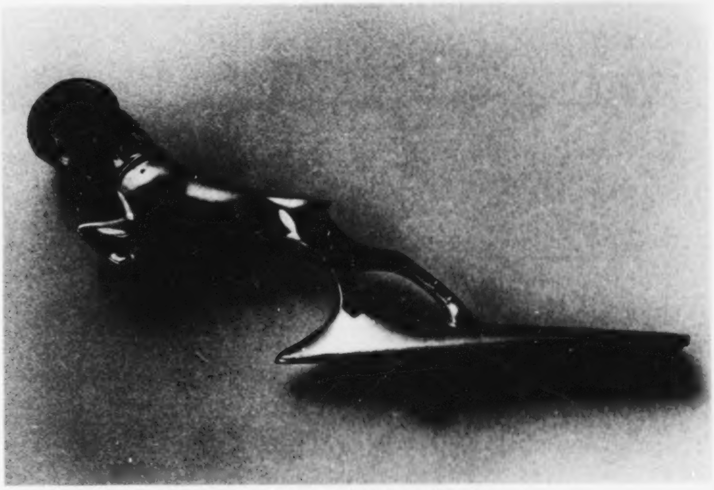
•Assign preliminary sketches of possible hood ornaments ("thinking" on paper). Students will collect ideas in their sketchbook or journal. Students might know a little about old-time automobile hood ornaments and might benefit from library research. Some might bring old car magazines or auto restoration magazines to class.

•Individual critique of sketches. Students will

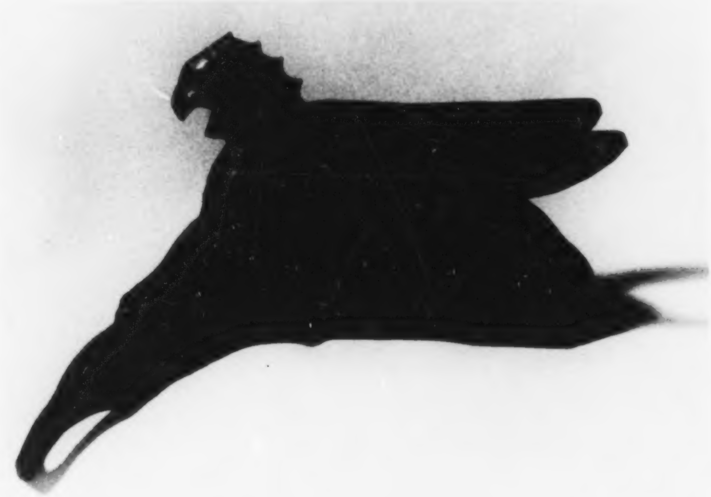
—Select the "best" plan based on the posted criteria considering creative form and personal symbolic meaning.
—Identify design elements and principles to be emphasized.
—Consider construction techniques.

Note: We expect high school art teachers to relate historical information about the artworks provided here to their students in age-appropriate ways.

The writers believe that the personal, symbolic meaning of the student's design is of primary importance, especially in the high school years.



Avard T. Fairbanks, *Ram*, Fairbanks family collection.



Avard T. Fairbanks, *Griffin*, Fairbanks family collection.

SCULPTURE

SESSIONS 3&4

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
	• Learn and improve skills of working with selected media and techniques. • Work on design problem.	• Develop skills of criticizing work in progress.	• Make intuitive choices and express personal preferences while creating artwork.

PROCEDURES

- Act as a consultant to the student; monitor and critique progress as student works on the design problem to assure focus on symbolic qualities.
- Demonstrate and/or individually assist with art production techniques as needed for using special adhesives, creating armatures, and creating special surface effects or techniques for finishing. Emphasize safety.
- Provide instruction in studio skills and handling of materials. Students will increase their range of expressive possibilities as they master advanced production skills.

Specific instruction in production skills is a requirement for disipline-based art education.

SCULPTURE

SESSION 5

Objectives

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Identify key sculpture images.	•Complete sculptural forms. •Consider revisions or another sculpture.	•Display and critique sculptures. •Complete written assignments, using skills of critical analysis and interpretation.	•Include, in written assignment, some personal judgments and reasons for their selection.

PREPARATION

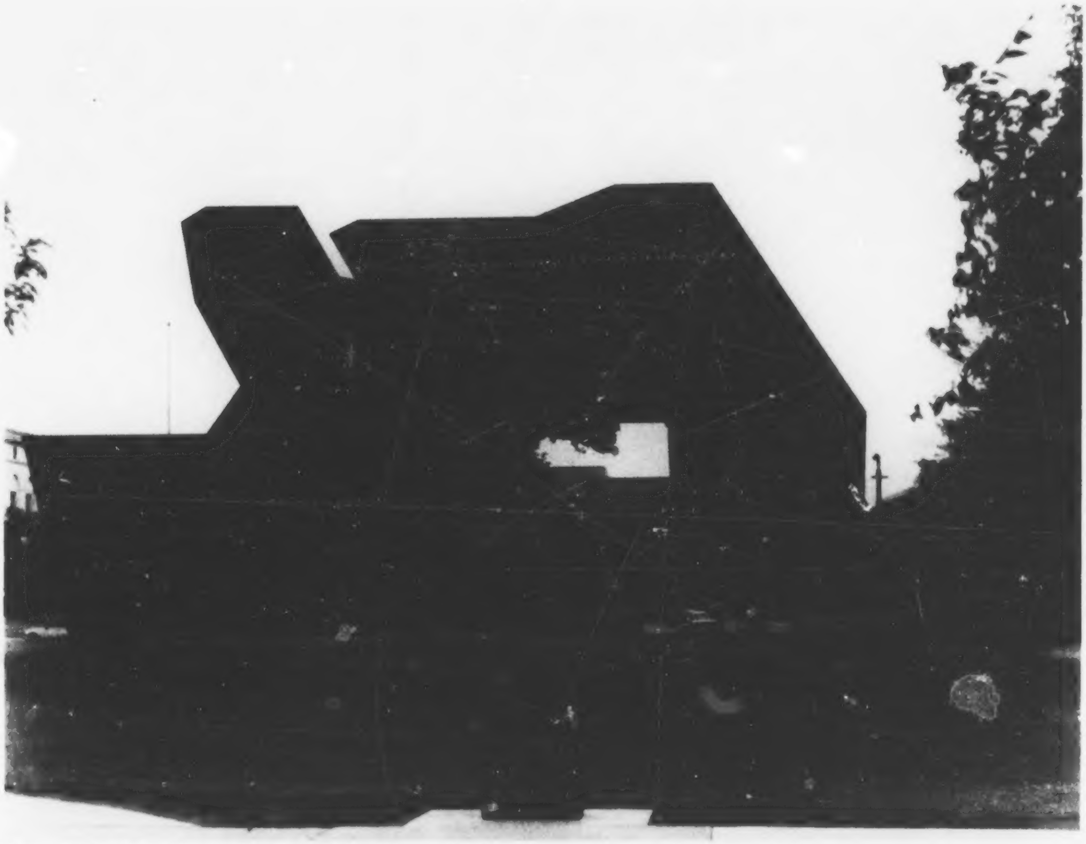
- Duplicate the test questions.
- Gather suggested images.
- Prepare an exhibition space.

PROCEDURES

- Display the completed sculptural hood ornaments (or maquettes). Ask students to try to "read" each other's symbolic meaning in the ornaments.
- Display the sculpture images identified for this unit and present the following questions in written test form:

1. Which of the artworks shown provided the greatest influence for solving your design problems? Explain.
2. What materials and techniques did you use to construct your piece?
3. Discuss how you incorporated the elements and principles of design.
4. How did you use symbolism in your work? Was it successful? Tell how.
5. Is it art? Defend your answer, referring to the posted criteria for production assessment.

- Identify the same three artworks used in preassessment.
- Collect and assess the tests. Note especially whether students are able to apply new ideas from this unit as they respond to the aesthetics question, "Is it art?"



Tony Smith, *Gracehoper*, The Detroit Institute of Arts.

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Unit Evaluation

ART HISTORY	ART PRODUCTION	ART CRITICISM	AESTHETICS
•Can students identify symbolism in contemporary culture? •Were the students able to relate historical/symbolic information in their creative solution? •Do students recognize the area of industrial or automobile design as the subject for art historical inquiry?	•Were the students able to create a personally expressive sculpture form according to the designated criteria? •Were students able to conceive an idea, select a process, and execute their design in three-dimensional form?	•Can students justify personal preferences? •Were the students able to describe and analyze their creation? •Were the students able to apply interpretation and judgment skills to their work and the identified sculpture images?	•Did the students broaden their understanding of art while discussing, "Is it art?" as evidenced by comparing preassessments and postassessment paragraphs?

EXTENSIONS

Refer to the use of totem poles by Native Americans when discussing the artists' intent. These "sculptures" were created to be out in a natural setting—eventually decomposing and returning to nature. We have placed them in museums. Is this the right thing to do?

Contemporary Brazilian artist Helio Oiticica was known for his poem boxes and environments. His universal themes and metaphors provide inspiration for another direction students may take in learning about sculpture. ("Helio Oiticica: Reverie and Revolt," *Art in America*, January 1989, p. 111, may provide substantive information.)

VOCABULARY

Asian art. Art from Far Eastern countries such as China, Japan, Korea, and India.

Effigy. A painted or sculpted representation of a person.

Functional object. Designed for use.

Funerary. Of or suitable for a funeral or burial.

Glyph. A symbolic figure or a symbol.

Iconography. 1. A set of images or symbols conventionally associated with a subject (e.g., the iconography of Christianity); also, the imagery used in a work of art, by a painter, or in art devoted to a particular subject (e.g., the iconography of Western religious art). 2. The meaning assigned to a set of images or symbols according to a particular convention.

Nonfunctional object. Designed without a use.

Maize God Receiving a Human Sacrifice, Mexican, The Detroit Institute of Arts.

SUGGESTED IMAGES

Siva Who Bears the Crescent Moon. India, Tamil Nadu, Chola Dynasty, bronze, H 47 cm (18 1/2 in.), Founders Society, Acquisitions Funds (80.38), The Detroit Institute of Arts.

"This bronze statue of the Hindu god Siva (shiv-ah) was used in religious processions in India. It is a strong, yet graceful, idealized statue, beautifully embellished with rich surface decoration, which is typical of Chola art. The Cholas were great conquerors and able politicians who ruled Tamil Nadu in south India between the ninth and thirteenth centuries. Siva is one of the three most important gods of Hinduism (the others being Brahma and Vishnu) and is shown here as the moon-crested god, evidenced by the crescent moon over his right ear. His four arms and three eyes show his supernatural power. Each of his four arms carry different emblems with specific symbols. The upper right hand holds the battle ax to cut the bands of ignorance; the corresponding left hand holds an antelope, symbolic of Siva's role as Lord of Creatures. Of his two main arms, the right hand forms the gesture of reassurance and the left, lowered to the hip, conveys the easing of pain and sorrow. His three eyes (the third marked vertically on his forehead) symbolize the three natural sources of light: sun, moon, and fire."

From *The Family Art Game*, 1984, The Detroit Institute of Arts.

Oath-Taking Figure. Africa, Nkisi (ne-kee-see) n'kondi (Nha-kon-day), Western Kongo, Mayombe (May-om-bay), circa 1875-1900, wood with screws, nails, blades, cowrie shell, and other material, H 116.8 cm (46 in.), Eleanor Clay Ford Fund for African Art (76.79), The Detroit Institute of Arts.

"This sacred image or icon originally stood in its own small structure in a Mayombe village. It functioned as substitute chief, judge, notary, priest, physician, peacemaker, avenger, lie detector, and receiver and transmitter of good and evil forces. Before this statue, evidence was given, oaths were taken, and ceremonies of judgment were symbolically recorded by applying tokens of the people involved and their problems to specially chosen nails, which were driven into the figure. The statue thus became a legal document as well as a vindictive force empowered to punish false witnesses, oath breakers, and wrongdoers and to protect society against evil powers.

"The Kongo name for this type of statue, *n'kondi*, derives from the verb *konda* (to hunt). This figure was carved from a sacred tree and has valuable materials attached to it, such as the porcelain of the eyes and large cowrie shell of the navel, which forms a seal over a container that would have been filled with magical objects. Other aspects of this statue that contribute to its potency include the cap resembling those worn by ancient Kongo chiefs and the attentive, aggressive stance, symbolizing a readiness to deal with the most serious and complex problems. Guardians who carved and cared for these figures were well versed in the complex lore of medicines and ceremonies. That it was an effective combination of theology, psychology, law, and the occult is evidenced by the fact that many extant icons of this type show extensive use.

"The compact, powerful, clean lines and expressive pose and features of the n'kondi appeal to individuals with a taste for bold and striking modern forms. To view the statue merely for its superb aesthetic qualities, however, is to overlook the sophisticated cultural milieu that brought it into being.

"The *Oath-Taking Figure* is attributed to a master sculptor of the Mayombe in the Shiloango River area of Western Kongo. It was brought out of Africa by a missionary in 1903 and taken to Europe, where it eventually was placed in the Museum für Völkerkundein, Leipzig, Germany. The Detroit Institute of Arts purchased this object from the Leipzig museum in 1977."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 68-69.

Epa Cult Mask. Africa, Bamgboye (bahg-boy-yea), Nigeria, Yoruba (yor-oo-bah), active 1920s-1930s, died 1978, wood, H 121.9 cm (48 in.), Founders Society Purchase, Friends of African Art (77.71), The Detroit Institute of Arts.

"The attribution of African sculpture to individual artists is a difficult task and such attributions are rare. Of the Yoruba people in western Nigeria and Dahomey (dah-hom-ee), however, several master carvers are known by name. The Detroit Institute of Arts is privileged to own one of the great masterpieces by the Yoruba carver Bamgboye. Bamgboye was most active during the 1920s and 1930s.

"Yoruba carvers are carefully trained in an elaborate apprenticeship with recognized master carvers, who are widely known and appreciated. Masters accept commissions for masks, figures, and other wooden ritual objects from a variety of Yoruba religious cults, and an artist produces a commissioned work according to strict requirements for each category of sculpture.

"The Detroit mask by Bamgboye was produced for a masquerade staged by the cult of Epa, a cult that celebrates the athletic and virile strength of young men. Muscular strength and endurance characterized the performance since the

Canoe Prow Charm, Solomon Islands, The Saint Louis Art Museum.

masks often weigh in excess of 50 pounds. Several masks are used during the ritual, the last and most important represents *Orangun*, 'the mighty king,' who is the subject of this mask. The mask depicts the king on a horse accompanied by a large group of soldiers and musicians. This monumental mask represents a major commission, and the resulting work confirms the status of Bamgboye as one of the Yoruba's greatest masters of carving."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 70–71.

Maize God Receiving a Human Sacrifice. Mexico, Veracruz Culture, A.D. 400-700, basalt, H 48.3 cm (19 in.), City of Detroit Purchase (47.180), The Detroit Institute of Arts.

"The term *palma* (palm leaf) in Mexican archaeology refers to a large leaf-shaped stone sculpture most commonly associated with the classic period of the Veracruz coast of the Gulf of Mexico. The palma shape is also associated with the distinctive Mesoamerican ball game. Relief carvings at the Veracruz site of El Tajin illustrate men wearing objects shaped like palm leaves tied to their waists while playing the game. The game was similar to soccer and basketball. Players attempted to hit a small rubber ball through a stone ring using their hips, elbows, and feet. They wore protective padding to shield them from the hard ball.

"This palma could not be worn because it is carved from stone. It is a religious object that depicts a human sacrifice. A supernatural being with the head of a monkey and an elaborate headdress stands on the chest of a sacrificial victim. The palmate portion of the object behind the figure is carved with two maize stalks in low relief. The monkeylike deity, when combined with the ball game connotation of the palma, suggests that it can be identified as *Ocomatli* (Oh-ko-maht-lee), a god of amusements, dancing, sports, success in games, and also as a manifestation of *Xochipilli Centeotl* (zo-she-pee-lee sen-toe-tl), a variation of the Aztec maize god *Centeotl*, thus explaining the stalks.

"The theme of sacrifice on the palma refers to the ritualistic and religious overtones of the ball game. The mythic origin of the game recounts how two brothers played against the Lord of the Underworld. They lost and were killed; however, they were miraculously resurrected and defeated the underworld god, thereby conquering death. Mesoamerican cosmology related death and resurrection to the seasonal growth and harvest of corn, their staple food. The Veracruz ball game, in some ways, reenacted the origin myth since, in some areas, the losing team was sacrificed, as is illustrated on the reliefs carved on the ball court at El Tajin. Sacrifice promised resurrection—not of the players, but the next season's corn crop, which would emerge from the realm of the underworld and conquer death."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 84–85.

Claes Oldenburg, *Giant Three-Way Plug*, The Detroit Institute of Arts.

Canoe Prow Charm. Solomon Islands, central group, Melanesia, wood, mother-of-pearl and glass, H 34 cm (13 in.), The Saint Louis Art Museum.

"This carving is in the form of a long-snouted bust with a child clasped under the chin. There are ornamental mother-of-pearl shell inlays, blue-glass eye pupils, and extended, pierced earlobes. These little charms were lashed to the fronts of canoes just above the waterline as guardian spirits. Solomon canoes may be almost 100-feet long."

From "Oceanic Art" from The Saint Louis Art Museum Slide Packet.

Giant Three-Way Plug. Claes Oldenburg (1929–), Sweden, mahogany veneer, 98.74 x 98.43 x 74.93 cm (38 7/8 x 38 3/4 x 29 1/2 in. without prongs), The Detroit Institute of Arts.

Claes Oldenburg is a contemporary American sculptor who has concentrated on making ordinary everyday objects into monumental images in his art. Here he has taken the form of a common electrical extension plug and transformed it by radically increasing its size, constructing it out of wood, and suspending it from a ceiling. In this way, the household object becomes a powerful object. The power conveyed is both the real power of a heavy object suspended in a viewer's space as well as the abstract quality of electrical power. The precious mahogany veneer further takes the plug form away from the world of mass-produced and useful objects to the realm of finely crafted furniture and sculpture. Oldenburg made several versions of the plug, from delicate watercolor images to a monumental kor-ten steel plug that is an outdoor sculpture on the campus of Oberlin College. He is part of a group of artists, called pop artists, who use popular images as a subject for their art.

Ram. Avard T. Fairbanks, American (1897–1987), radiator ornament for the Dodge Ram automobile, circa 1936, Fairbanks family collection.

Avard T. Fairbanks, who became prominent for public-commissioned realistic sculpture throughout America, was an American sculptor schooled in the Beaux-Arts tradition of the European art academies. While teaching at the University of Michigan in Ann Arbor, he received commissions from automobile companies to create hood ornaments that would symbolize the power and speed of the machine. The *Ram* became one of the most popular hood ornaments created at that time. Seen here in a plaster model, the butting stance of the ram symbolizes the power of a machine that could travel at the enormous speed of 60 miles per hour.

The ***Griffin,*** represents the second stage in designing a hood ornament. It too was first begun in a clay model then made in a plaster model from which a mold is created for the metal form. This *Griffin* has been cast in heavy pot metal so that the artist could see if the image came out properly from the mold and in a state to present to the automobile designers and manufacturers to mass produce.

Gracehoper. Tony Smith, American (1912-1981), sheet steel, 7.02 x 6.7 x 14.03 m (23 x 22 x 46 ft.), Founders Society Purchase and Donation of W. Hawkins Ferry, Walter and Josephine Ford Fund, Eleanor Clay Ford Fund, Marie and Alex Manoogian Fund, and members of The Friends of Modern Art (72.436), The Detroit Institute of Arts.

"*Gracehoper* (Grace-hope-er) is one of the largest of Tony Smith's sculptures. Fabricated in six pieces, it was assembled on the north lawn of The Detroit Institute of Arts in 1972 and remains there today.

"Tony Smith was active as an architect and designer, as well as a painter. He was part of the New York School of painters in the 1940s and 1950s. By 1960, Smith's diverse interests were reconciled when he turned his attention to sculpture. His work reflects his varied background: The modular forms, based on a multiple of tetrahedrons and octahedrons, retain an architect's concern with grouping forms in space, as well as revealing Smith's personal interest in mathematics and crystallography.

"*Gracehoper* is constructed of planes of sheet steel fitted together, attached to an interior framework, and painted. The solid cubic shapes are emphasized by the matte black finish. The grouped modules balance on four points, and the shape invites the viewer to walk around and through the sculpture. From within, there are open soaring views of angular forms and suspended volumns; from outside, there are complex masses of form and changing exterior angles. The forms also associate themselves with the industrial landscape. Smith said that the upright center section of this sculpture reminded him of grain hoppers next to railroad tracks in the Midwest.

"The title *Gracehoper* is a pun on both 'grain hopper' and 'grass hopper.' The 'gracehoper' also was a mythical beast in James Joyce's novel *Finnegan's Wake*. As Smith explained, the *Gracehoper* represents the modern world of, say, Bergson and Einstein, the world of dynamics rather than statics."

From *100 Masterworks from The Detroit Institute of Arts* (New York: Hudson Hills Press, 1985), pp. 232–233.

RESOURCES

David Smith, American Sculptor (1906-1965), National Gallery of Art (film) cat. #143/cat. #VCI43.

Guardian Figure, Gabon Fang, a carved figure to house the spirit of the dead, reproduction available from the African Art Collection, The Saint Louis Art Museum.

BIOGRAPHIES

Carol Alexander is an Art Supervisor with the Detroit Public Schools and also directs the Arts In Education Center at the Wayne County Intermediate School District. She has taught visual arts at elementary, middle, and high school levels. Carol received her doctorate in administration in 1989 from Wayne State University.

Linda Downs is Head of Education at the National Gallery of Art, Washington, D.C. When this project began, she was Curator of Education at The Detroit Institute of Arts. She has been an Art Museum Educator since 1968, and has classroom teaching experience. Linda received a M.A. in the history of art from the University of Michigan and has attended the Museum Management Institute at the University of California at Berkeley.

Linda Whitetree Warrington was a high school art teacher in Saint Johns, Michigan, from 1975–1988. Currently, she is the Coordinator of Art Education, K-12, with Ann Arbor Public Schools in Michigan. Linda has taught art at middle school and high school levels since receiving a Bachelor of Arts in 1974 and a Master of Arts in 1983 from Michigan State University.

Linda Whitetree Warrington, Linda Downs, and Carol Alexander

Acknowledgments

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Gianlorenzo Bernini, *Model of Chair of Saint Peter,* The Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund (p. F-5).

Seated Deity Urn, The Detroit Institute of Arts, gift of Arnold Glimcher in honor of Michael Kan (p. F-7).

Pillow, The Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and Benson and Edith Ford Fund (p. F-9).

Double Effigy Vessel, The Detroit Institute of Arts, Founders Society Purchase, Eleanor Clay Ford Fund for African Art (p. F-11).

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Epa Cult Mask, The Detroit Institute of Arts, Founders Society Purchase, Friends of African Art Fund (p. F-40).

Siva Who Bears the Crescent Moon, The Detroit Institute of Arts, Founders Society Purchase, Acquisitions Fund (p. F-42).

Nail Figure, The Detroit Institute of Arts, Founders Society Purchase, Eleanor Clay Ford Fund for African Art (p. F-43).

Avard T. Fairbanks, *Ram,* permission of Dr. Grant D. Fairbanks (p. F-45).

Avard T. Fairbanks, *Griffin,* permission of Dr. Grant D. Fairbanks (p. F-45).

Tony Smith, *Gracehoper,* The Detroit Institute of Arts, Founders Society Purchase with funds from W. Hawkins Ferry and Mr. and Mrs. Walter Buhl Ford II Fund, Eleanor Clay Ford Fund, Marie and Alex Manoogian Fund, and Members of the Friends of Modern Art (p. F-48).

Maize God Receiving a Human Sacrifice, The Detroit Institute of Arts, City of Detroit Purchase (p. F-50).

Canoe Prow Charm, The Saint Louis Art Museum, gift of Morton D. May (p. F-51).

Claes Oldenburg, *Giant Three-Way Plug,* The Detroit Institute of Arts, Founders Society Purchase, Friends of Modern Art Fund (p. F-52).

UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

Does this unit fit with your understanding of DBAE?

How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

The Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
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Thank you.

the
artistic
heritage
of
clay

A unit from a high school ceramics course with a studio emphasis was enriched with content from art history, art criticism, and aesthetics. This four-week unit, entitled **The Artistic Heritage of Clay: Survival and Revival of Traditions,** demonstrates how elective studio courses might be enhanced with the discipline-based approach. In four sections, the unit moves from a general historical investigation of ceramic objects, to study of the pottery of ancient Americans, the Mimbres culture of the Southwestern United States, to a specific focus on the work of María Martinez, the celebrated Native American potter of San Ildefonso Pueblo. The fourth section engages students in the creation of clay vessels using methods similar to those of the artist.

Within the ceramics course, **The Artistic Heritage of Clay** unit is preceded by four weeks of study of forming techniques, and is followed by five weeks of instruction that focus on students' development of their own ideas in ceramic form. The final five weeks of the course are spent examining revolutionary ceramic styles of contemporary artists and encouraging students to experiment beyond the traditional in their own work.

This unit demonstrates differences in discipline-based theory for general education (required art courses) and advanced study (elective art courses). Art for general education should present a balanced consideration for content derived from each of the four art disciplines; specialized advanced art courses, such as ceramics, painting, or art history, can focus primarily upon the respective discipline with enrichment from the other three art disciplines.

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The Artistic Heritage of Clay: Survival and Revival of Traditions

Introduction

Preface

This unit is a four-week segment of a course we envision as an introduction to a serious study of ceramics. We assume the students have had a background of sequenced art instruction, including production, history, criticism, and aesthetics activities through elementary and middle school.

We have outlined the basic course to show where this unit would function. As students begin "Unit Two, The Artistic Heritage of Clay," they have already worked with the materials of ceramics and have practiced various forming techniques.

This unit is intended to give students a greater appreciation and understanding of ceramic objects from historical and cultural contexts.

Our goal is not to teach pure archaeology or anthropology, but rather to show some sources of information about the artistic heritage of ceramics. Projects used in this unit may be substituted according to students' previous constructing experience or availability of examples from cultural regions.

Storage Jar, Native American, Anasazi, A. D. 900–1200, The Detroit Institute of Arts.

Description of Ceramics I Course

CERAMICS I (Elective)
Introduction to Ceramics

Ceramics I is a high school elective course.

It is one semester (18 weeks) in length and meets one 45-minute class period each day, five days per week.

Students enrolled in this course have had art instruction in a sequenced, discipline-based program, K–9th grade. It is offered to students in grades 10–12 with a prerequisite general art course completed in grade 9. The main emphasis of instruction will be on art production, with a balance of the disciplines of art criticism, art history, and aesthetics included to give broader substance to the traditional approach.

This unit was developed to demonstrate how an elective studio art class at the high school level might be enriched with content from history, criticism, and aesthetics.

This unit will help students understand that an art class involves much more than making products.

Double Rabbit Bowl, Native American, Mimbres, A.D. 1200–1300, The Saint Louis Art Museum.

The purpose of the course is to increase student understanding and appreciation of ceramics by providing opportunities to gain knowledge and develop skills in personal artistic expression and response. Content from the art disciplines will enhance students' production of ceramic art.

Objectives
Students will:

—Explore and become familiar with the materials and methods used by artists to make ceramic forms.

—Acquire knowledge and increase understanding of how and why various people of the world's cultures created with clay.

—Develop skills in perceiving and responding to the visual qualities in ceramic art.

—Identify sources and acquire methods of gaining ideas for expression with clay.

—Learn about the roles of ceramic artists in the contexts of their cultures.

—Learn about the roles of professionals in fields related to ceramic art.

—Become aware of aesthetics questions and issues associated with ceramics and other art forms.

Overview of Ceramics I Course

(One semester - 18 weeks)

Unit One: "Exploring Ceramic Methods and Materials: Defining Purposes" (4 weeks)

Students will gain knowledge about the physical properties of ceramic materials through observation, experiments, and projects. They will increase their understanding of the possibilities and limitations of forming techniques, such as hand building and wheel throwing. Reasons for creating with clay will be explored as students develop their confidence and skills in ceramics production.

Unit Two: "The Artistic Heritage of Clay: Survival and Revival of Traditions" (4 weeks)

This unit includes lessons intended to help students acquire knowledge and increase their understanding and appreciation of ceramic art from the viewpoint of history and culture. Students will improve their skills in making personal expressions with clay. They will also analyze, interpret, and respond to the visual qualities of ceramic objects and discuss the place of ceramics in the world of art.

This is the unit presented in this curriculum sampler.

Unit Three: "Sources of Ceramic Ideas: Influences and Inspirations" (5 weeks)

This unit will teach students to develop their own ideas and reasons for making ceramic art. Studying how artists gain ideas from sources such as nature, history, cultures, and artistic styles, students will transform this knowledge into their own work.

Unit Four: "Breaking Tradition: Developing New Styles" (5 weeks)

Students will examine the revolutionary styles of twentieth-century artists such as Voulkos, Soldner, Arneson, and others as they continue to develop personal aesthetic preferences and individual styles.

UNIT 2

The Artistic Heritage of Clay: Survival and Revival of Traditions

Unit Goals

Students will:

—Gain understanding of how ceramic artifacts relate to cultures and represent the cultures' artistic values.

—Become aware of how a culture's beliefs and traditions are transmitted through their ceramic objects.

—Recognize the visual qualities that identify ceramic objects as belonging to a specific culture.

—Transform knowledge gained from studying a culture into their own ceramic object.

—Consider aesthetic questions raised by the study of ceramic objects from a cultural context.

Notes

We envision this unit as a brief but effective study of

*1. **A large geographical region.** After an introduction to world pottery, we chose to focus on the ancient Americas. Other teachers may wish to choose another region, depending on their personal knowledge, skill level, and resources available.*

*2. **A culture within that region.** To avoid generalizing too greatly, the teacher needs to point out the large variety of cultures within a geographic region. Aware of other regional cultures, we chose to investigate the North American southwestern cultures.*

*3. **A smaller portion of the culture.** After a general look at this portion of the region, we selected the Mimbres people because of their distinctive style of ceramic work. The teacher could choose the Hopi, Aztecs, or other style groups.*

*4. **An individual within that culture.** We tried to personalize the idea of a culture's influence on an individual's pottery, in this case María Martinez, a twentieth-century Native American potter. We hope that students will think of themselves as individuals within a culture as well.*

LESSONS IN UNIT TWO

Lesson One—*Ceramic Objects:* historical and cultural artifacts, and ceramic art objects. We want the student to learn that cultures all over the world have made ceramic objects that we study as artifacts, and some are to be considered as art.

Lesson Two—*Pottery of the Ancient Americans*: the southwest states, the Mimbres culture. This provides a closer look at one large region of the world and some of the ceramics from cultures that occupied it.

Lesson Three—*A Native American Potter* : María Martinez. A personal ceramic heritage that developed in a culture is explored through simulation of a particular style of work.

Lesson Four—*Applying New Knowledge*: personal interpretation and response. Students will use what they have learned and make a personal clay project inspired by the artifacts of another culture.

Ceramic Objects

LESSON

1a

the
artistic
heritage
of
clay

Focus:
History and Cultures/Artifacts and Art
This will be a teacher-guided group discussion about ceramic objects as artifacts and their role in the history of world cultures. Students will be introduced to definitions of artifacts and cultures through discussion and critical inquiry activities.

Double Effigy Vessel, African, Mangbetu People, late nineteenth century, The Detroit Institute of Arts.

Objectives

—To learn of important ways ceramics help historians understand cultural development. (**Art History [AH]**)

—To learn the characteristics of artifacts. To understand the importance of ceramics in the study of historical and cultural development.

—To appraise the information inherent in an artifact. (**Art Criticism [AC], AH**)

—To recognize that artifacts reflect the beliefs and concerns of a culture. (**Aesthetics [AE]**)

Materials and Preparation
Duplicate worksheet 1-A and homework assignment 1-A. Gather resources for the unit (books, magazines, slides, photos, etc.).

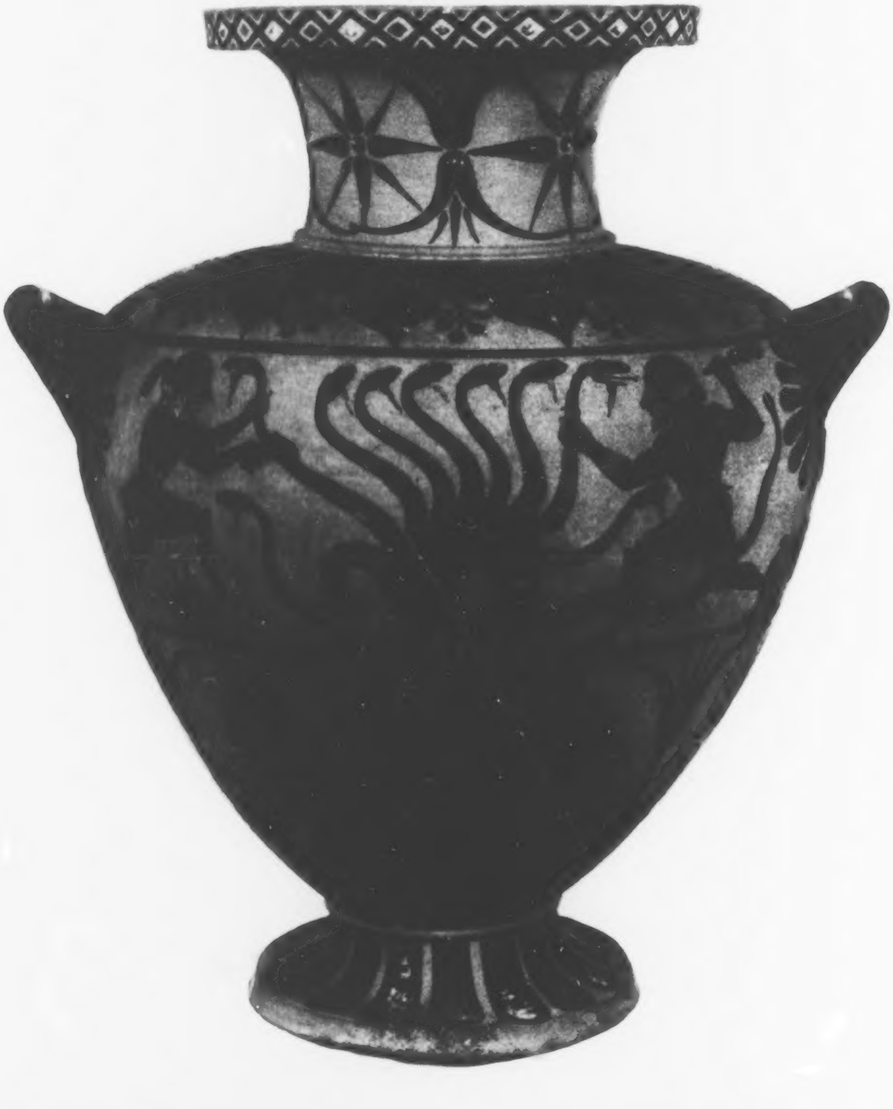
Resources
Student worksheet 1-A and homework assignment 1-A. Slides and prints of ceramic pieces.

Procedure

1. Plan to illustrate with slides, then introduce the unit with remarks such as the following paragraph.

What can we learn when we look at and study a piece of pottery?

Pots are not only beautiful objects in their own right. Over and above the demands of function, they reflect technological developments of the times in which they were made. Pots are also fascinating because of the way in which they were formed, decorated, and fired. Changes in style and type of pottery occurred in response to social, economic, and technical demands, and for this reason pottery is closely integrated with the development of different civilizations from the earliest times to



Caeretan Hydria, Greek, ca. 525 B.C., The J. Paul Getty Museum, Los Angeles.

the present. The history of pottery is not a continuous story; it appears to jump in time and place for no known reasons. There is, however, a common thread of style, technique, and skill that links countries and peoples in fascinating ways.

2. Clarify definitions through dialogue:
—A ***culture*** is made up of the behaviors, customs, ideas, and skills shared and transmitted among a group of people.

—***Artifacts*** are objects made by human beings that are found and studied by archaeologists and historians from a later time to gain knowledge about a people and their culture.

3. Continue discussion around these points:

—Cultures go through stages of social, economic, and technological development. These developmental changes are reflected in the style and type of ceramic artifacts from that culture.

Ceramics 1 **Unit 2 Worksheet 1-A**

The Artistic Heritage of Clay Name____________ Date____________

1. In your own words define these terms:

Artifact:

Culture:

Discussion Questions

A. What qualities of ceramic objects make them useful artifacts to study?

B. What information can an artifact provide us about a culture?

C. What can we learn about the daily lives of people from a culture by the study of ceramic artifacts, such as a bowl?

D. What can we learn about a culture's concept of beauty from artifacts?

Ceramics 1 **Unit 2**

The Artistic Heritage of Clay
Homework: Assignment 1-A

Please complete the questions and activities below and return them for credit by ____________.

As we have discussed, archaeologists and historians gain knowledge about people and their cultures by studying their artifacts. Ceramic objects are often valuable for study because of their durability and resistance to decay and destruction caused by the forces of nature and time. Look around your home and choose an object made of ceramic material that in 500 years might serve as an artifact to give scientists some information about the way we live, what we believe, and what we think is beautiful.

1. On the back of this sheet make an accurate drawing of the form of the ceramic artifact you found in your home.

2. In your own words, briefly describe the form of your artifact.

3. How will the decay and destruction caused by nature and time affect the object?

4. What is the function of your ceramic object?

5. If this artifact were found 500 years from now by archaeologists, what might they guess about our culture?

6. In your opinion, is the object beautiful? Explain your answer.

—Many groups of people from different cultures, time periods, and geographic regions all over the world have used clay to form objects.

—Ceramic artifacts are particularly valuable to archaeologists because of their durable physical qualities that often withstand the destructive forces of nature and time.

Attributed to Attic, *Amphora: Combat of Herakles and Apollo*, ca. 530 B.C., The Saint Louis Art Museum.

Note: *This discussion can proceed quickly and will be more interesting to students if you provide visuals of the types of artifacts you are discussing, such as the African vessel.*

4. Use these or similar questions to further discussion:

—What qualities of ceramic objects make them useful artifacts?

(durability, resistance to decay, methods of construction indicate technological advancement, decorative qualities, style, and design can provide information about the culture, scientific dating)

—What kinds of information might an artifact provide us about a culture?

(behaviors, customs, beliefs, skills, traditions and trade patterns, food patterns preserved and presented, kinds of technology, sources of raw material, nomadic vs. agricultural)

—What could we learn about the daily lives of people from a culture by the study of a ceramic artifact such as a bowl?

(what kinds of food they ate, social status, cooking techniques)

5. Distribute worksheet for students to complete in class; collect.

6. Explain and assign homework sheet and indicate deadline for return. (Suggestion: 2 days)

Evaluation
Refer to students' responses to worksheet 1-A and assignment 1-A.

Reading Artifacts

LESSON 1*b*

Objectives
—To introduce students to examples of ceramic artifacts from various times and places. **[AH]**

—To show how artifacts reflect the cultures from which they come. **[AH, AE]**

—To reacquaint students with basic geographic information.

—To give students practice in "visual note taking" (sketching from slides). **(Art Production [AP])**

Materials and Preparation
Duplicate worksheet 1-B or a similar exercise.

Resources
Slides of four ceramic artifacts from different geographical areas.

Procedure
1. Begin by ascertaining that students know the locations to be discussed. Distribute worksheet 1-B.

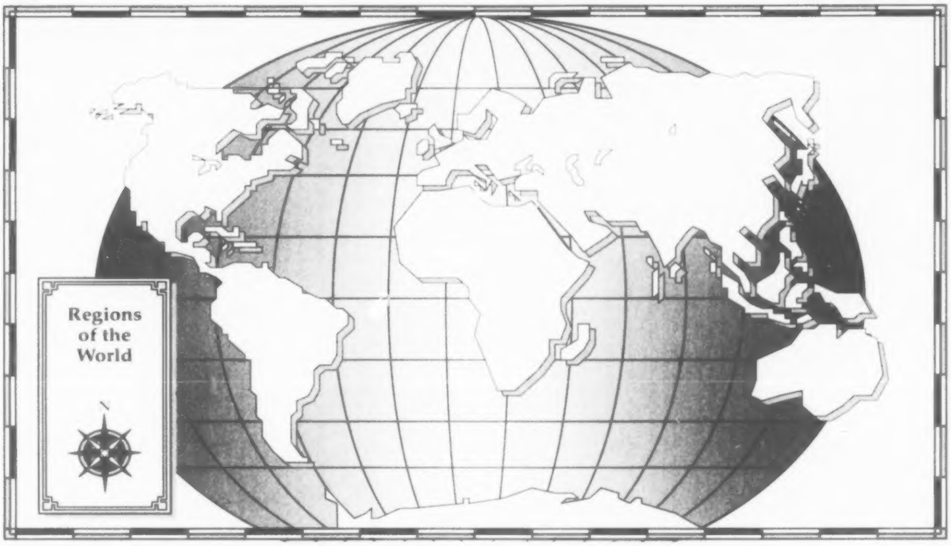
2. Show slides. Descriptions have been provided, but teachers may choose to substitute others from their own collections. At this time it is important to stress that clay has been a medium used in many cultures over a long period of time.

Emphasize that "learning to read" these artifacts will allow students to make discoveries about the people who made them. Demonstrate, if necessary, how to make visual notes by sketching an artifact after showing the first slide.

3. Students will sketch the pots on the worksheet and make written notes as the teacher lectures; shape and surface characteristics are important to capture.

4. As time permits, students will use books, magazines, and other resources in the art department collection and examine additional historic and cultural ceramic objects.

Evaluation
Assess worksheets.



Ceramics 1 Unit 2
Worksheet 1-B

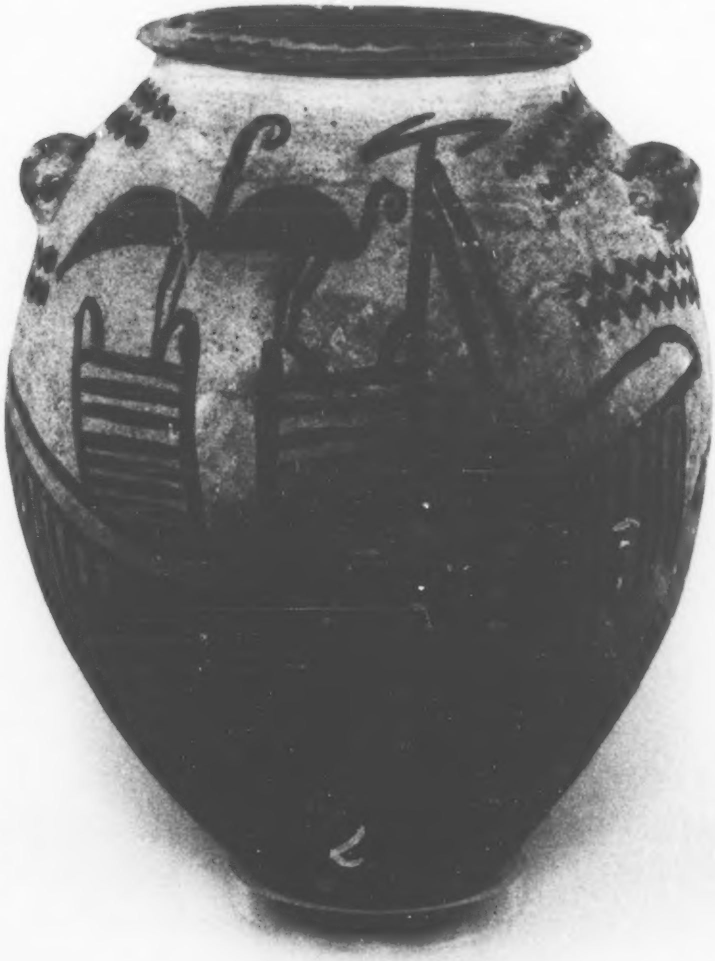
Identify on a map the cultural region; locate the regions listed below.

	Ancient Americas	Africa	Mediterranean	Far East
1. Cultural Region Time period Description				
2. Cultural Region Time period Description				
3. Cultural Region Time period Description				
4. Cultural Region Time period Description				

Slide #1
Bowl: Double Rabbit
circa A.D. 1200–1300
H 13.3 cm (5.2 in)
Southwest, Ancient Mimbres

"The Indians living in the southwestern states of Arizona and New Mexico have occupied the area for centuries. Archaeologists have found evidence of villages more than 1,000 years old.

"This bowl is a product of the Mimbres culture; these Indians lived in the valley of the Mimbres River in New Mexico about 800 years ago. The two rabbits painted on its interior are typical of the combination of geometric and natural forms that decorate Mimbres pottery. Many pieces of Mimbres pottery have survived because they were placed in graves. Bowls like this were deliberately broken and sometimes used to cover the face or chest of the dead. The Mimbres believed that this ritual 'killing' of the bowl would release its spirit, allowing it to accompany the spirit of the dead person into the afterlife." ("The Art of the North American Indian," The Saint Louis Art Museum Resource Center.)



Predynastic Painted Jar, Egyptian, 3500–3200 B.C., The Detroit Institute of Arts.

Slide #2
Double Effigy Vessel
Unglazed earthenware
late nineteenth century
Africa, Zaire
H 62.2 cm (24.5 in)
The Detroit Institute of Arts

"The figurative pottery of the Mangbetu of northeastern Zaire has been well-known to scholars and collectors of African art since the beginning of the century. The Mangbetu-speaking peoples lived between the forest and savanna where peoples of three major linguistic groups shared certain linguistic, artistic, and other cultural traditions for centuries. The figurative pottery style is naturalistic, depicting the actual elongation of the Mangbetu heads, which were wrapped at birth to form a high crown. The opening of the pot, at the top, is often formed by the Mangbetu woman's coiffure, which is braided into a trumpet shape, flaring hairstyle. Facial features are full and sensual, and the head rests on a slender neck and rounded base. In their elegance and their air of grace and nobility, these pots conform to the elegant image of the Mangbetu people described by Europeans as far back as the 1870s. The fact that it is very difficult to pour a liquid from most of these pots is evidence that they were nonfunctional.

"Like other types of Mangbetu anthropomorphic art, the pottery appears to have been created during a relatively brief period that coincides with the onset of Belgain rule in northwestern Zaire. Jockeying for power occurred while the Belgians were tightening their grip in the region and precisely when the great early collections of Mangbetu art were being formed. Chiefs often presented anthropomorphic pots as gifts to passing officers to maintain their reputations as men of importance. It is clear that this genre was based on preexisting aesthetic traditions found in many parts of the region. It flourished in its 'classic' form until the Second World War and has not disappeared entirely." (From unpublished African Art Handbook, The Detroit Institute of Arts).

Slide #3
Hydria
Terra cotta
Caeretan, East Greece, circa 525 B.C.
(body) 33.4 cm (17 1/2 x 9 x 13 1/8 in)
83. A.E. 346

"Although the labors of Herakles were popular subjects in sixth century vase painting, the slaying of the hydra of Terna was not a very common representation. The hero had to kill the many-headed sea monster by cutting off each head and cauterizing the neck so that new heads could not grow back. Here the artist has included Herakles' nephew Iolas as an assistant. Unlike Attic vase painters of the same period, this possibly East Greek master had little feeling for the architectonic quality of the vase shape. He also had little more interest in the human subjects than in the ornamental motifs." *The J. Paul Getty Museum Handbook of the Collections* (Malibu, CA: J. Paul Getty Museum, 1988).

Slide #4
Covered Jar
Glazed earthenware,
Chinese, T'ang Dynasty, 618–906 A. D.
Height: 26.6 cm (10.5 in)
The Saint Louis Art Museum
177: 1942

T'ang ceramics embody contrasts: a full, swelling body complemented by a light, narrow neck. Each part of a pot relates to each other part. The later Sung wares suggest stillness and peace in their smooth, continuous curves. T'ang decoration—modeled, incised, stamped, or painted—was bold and assertive.

Art or Artifact

LESSON

1c

Objectives
—To share results of earlier homework assignment. **[AH]**

—To participate in a discussion of an aesthetics issue: "Art or Artifact." **[AE]**

Procedure
1. Check to be sure students have completed the homework assignment.

2. Conduct a sharing session using the information gathered by the students, including attention to their drawings.

3. Allow at least half of the period for an exploration of the aesthetics issue, "Art or Artifact." Divide the class into four groups and give each group one of the questions below to discuss and report back.

•*What makes an object art?*

•*What constitutes the difference between artifact and art?*

•*Why are most archaeological artifacts consigned to the basement study areas of museums while some few are placed in display spaces?*

•*What characteristics or qualities of a pot make it more than simply a functional object?*

List reasons for placing a ceramic object in either an artifact or art category.

4. Plan for at least ten minutes of class interaction on one or more of the items as closure to the activity.

Evaluation
Collect the homework sheets and appraise both written responses and drawings. Observe participation in the discussion and note the quality of response. Record significant information for future reference.

Covered Jar, Chinese, T'ang Dynasty, 618–906 A.D., The Saint Louis Art Museum.

Pottery of the Ancient Americans

LESSON

2a

Objectives

—To introduce the students to the styles of expression used by different cultures in the ancient Americas. **[AH]**

—To help students identify personal preferences for qualities inherent in Native American pottery. To encourage students to clarify their personal values concerning the ritual or sacred qualities of pots. **[AC, AE]**

—To provide information about the early Native American cultures, their origins, beliefs, cultural practices, and some characteristics of their ceramic artifacts. **[AH]**

—To practice skills of making accurate, representational drawings. **([AP])**

Materials and Preparation

Duplicate "Pottery of the Ancient Americans" 2-A•1 for students to read and worksheet 2-A•2. Use the "Key Points for Discussing Pottery of the Ancient Americans," 2-A•3. Read the background information for teachers on "The Mimbreño Aesthetic System," 2-A•4.

Resources

Gather as many photographs and other references as possible to illustrate Mimbres pottery (see References and Resources).

Note: Arizona Highways *and* National Geographic *magazines are rich resources; there are a number of well-illustrated books as well.*

Procedure

1. Distribute copies and ask students to read "The Pottery of the Ancient Americans."

2. Show slides and/or photographs of Mimbres pottery, describing the work with the help of background information supplied in "The Mimbreño Aesthetic System."

3. Help students summarize what they have learned from the reading and the visuals with a guided discussion.

4. Ask students to complete worksheet 2-A•2.

Evaluation

Collect and assess responses on worksheet 2-A•2.

Extensions

Students may make descriptive, accurate pencil renderings of one or more styles of Mimbres pottery, concentrating on the special attributes that make it unique.

Pottery of the Ancient Americans 2-A•1

It may never be known when the first Stone Age people migrated from Asia to the North American continent by a land bridge across the Bering Strait. Evidence leads us to believe it was before 8000 B.C. When the land bridge was eventually covered by water, the people of the Americas were isolated. They developed cultures with essentially no influence from other cultures. Because of this isolation, North, Central, and South America developed styles of pottery different from the rest of the world. Nevertheless, all of the cultures made pots.

The pots have two major characteristics: (1) Most pots were hand-built using coils, modeling, or molds, and (2) the pots were decorated using colored clay slips or earth pigments. The pottery forms tend to be somewhat squat and were often made for storage of seeds or maize.

Three major cultural groups who lived in the southwestern United States can be identified by distinctive pottery characteristics: The Anasazi occupied what is currently the four corners area near Colorado and Utah, the Mogollon lived in the southern half of New Mexico, and the Hohokam in Arizona.

The earliest pottery vessels were coil-built of gray clay, made with outlines visible on the outside, and were used basically as cooking vessels. These pots tended to have rounded bottoms so that they could be set into the fire or on soft ground. Later, black and white slip was used to create designs of geometric shapes and animal figures, varying somewhat among the groups.

One Mogollon or Hohokam subculture identified as the Mimbres created what is now considered some of the most beautiful early Native American pottery. Mainly bowls survive from this culture, because they were ritually buried with the dead. This culture existed along the 46-mile-long Mimbres River Valley in southwestern New Mexico from A.D. 550 until A.D. 1150, when the culture mysteriously ended.

Their decorated pots made circa A.D. 1000–1150 were black and white with geometric designs and highly abstract bird and animal designs. Realism is so rare that the style that developed there is truly unique.

The Mimbres traditionally broke holes in the bottom of a pot before they buried it with the dead, perhaps to allow the spirit of the pot to escape or maybe to discourage grave robbers from removing objects from the grave. Archaeologists can only guess at the reasons.

The arrival and spread of the Spanish culture in Central and South America and Mexico strongly influenced the pottery styles of what is now the southwestern United States.

A major pottery tradition arose among the ancestors of the Pueblo Indians. (The name *Pueblo* comes from the Spanish word for the dwellings made of unbaked clay called *adobe*.)

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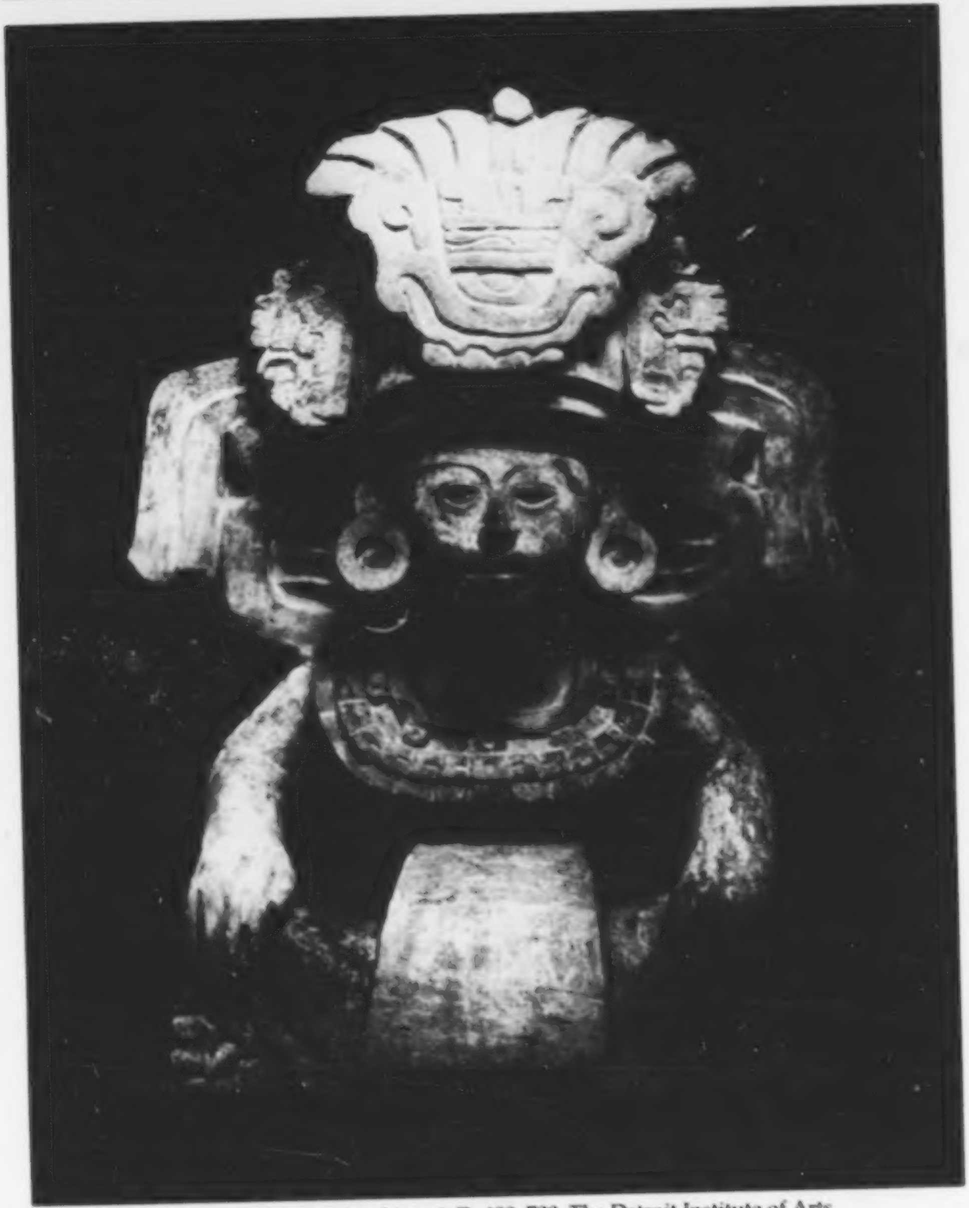

Seated Deity Urn, Zapotec, pre-Columbian, A.D. 400–700, The Detroit Institute of Arts.

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Homework Assignment 2-A • 2

QUESTIONS TO BE ANSWERED FROM THE READING AND DISCUSSIONS ABOUT THE ANCIENT AMERICANS.

1. Where did the people of the Americas migrate from?

2. Why did the ancient American cultures develop pottery styles different from other cultures in the world?

3. Describe two major characteristics of ancient American pottery.

4. What influence did the introduction of Spanish culture have on ancient American pottery?

5. Name three cultural groups that occupied the southwestern part of North America.

6. What is adobe, and what is it used for?

7. Define some of the cultural attributes associated with the ancient American peoples.

8. Describe at least two attributes of Mimbres pottery.

9. When did the Mimbres culture flourish and where?

10. Why are bowls the majority of artifacts found from the Mimbres culture?

For the teacher:

Key Points for Discussing *Pottery of the Ancient Americans* 2-A•3

Ancient Americas

- A hunting and gathering people migrated from Asia via the Bering Strait before 8000 B.C., bringing Stone Age technology with them.
- The migration spread across the North American continent and down to the tip of South America.
- North, Central, and South America developed quite different styles of pottery from those of other parts of the world.
- Two major characteristics of pottery:

1. hand-built, including molds,
2. decorated with colored clay or pigment.

- Pottery shapes tended to be squat, with rounded bottoms.
- Three regions can be identified as having a strong influence on the development of pottery styles.

1. Andean region of South America,
2. Mesoamerica (central and southern Mexico, Guatemala, El Salvador, and parts of Honduras),
3. Southwestern North America.

- The arrival of the Spanish in the sixteenth century influenced the Andean and Mesoamerican cultures.

Southwestern North America

- Roughly the area currently known as Arizona, New Mexico, southern Colorado, southern Utah, and northern Mexico.
- Pueblo Indians, so named because of the adobe (dried, unfired clay brick) dwellings.
- Earliest pottery was coil-built, with the outlines visible on the outside, made of gray clay, basically cooking vessels. This style was known as corrugated ware.
- Black and white slip used later, involving geometric designs of rectangles, triangles, zigzags, frets, spirals, and checker patterns for surface design.
- Three main groups

1. Hohokam
2. Anasazi
3. Mogollon

Mimbres

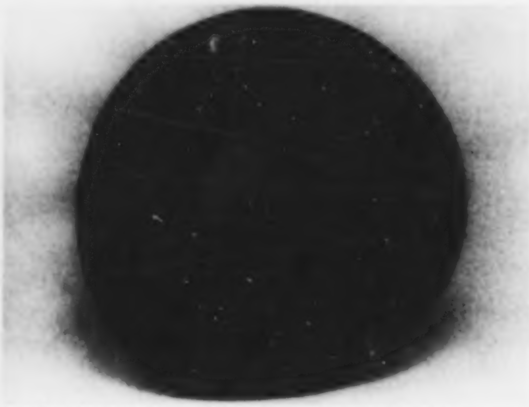
- Considered one of the most beautiful and distinctive wares of southwest Native Americans.
- Bowls survived because they were buried with the dead.
- The Mimbreños lived along 46-mile-long Mimbres Valley, from A.D. 550–1150.
- Uncertain whether they were Mogollon or Hohokam.
- Predominantly black and white decoration evolving from geometric to humorous figures and shapes of creatures.
- Punching a hole in the bottom may have allowed the spirit of the pot to go free or discouraged grave robbers by making the pot nonfunctional.

For the teacher:
The Mimbreño Aesthetic System 2-A • 4

"The Mimbreño aesthetic system may not have been formally stated, but its constancy suggests that the makers and users of the art understood a shared set of rules, and, indeed, that art criticism may well have been consciously practiced.

"All Mimbres compositional schemes achieve an immediate effect. The ideal shape of the painting surface was a small, moderately deep, and concave subhemisphere that could be held in the hands easily and was mobile. Therefore, the ideal image could be correctly read from any angle and had no top or bottom. By Mimbres classical times, the outer margin of the painting area was framed by a series of rim bands that effectively isolated the picture from its surroundings. Nonfigurative, symmetrically balanced units, as in earlier times, were usually subdivided into four symmetrically balanced units, each a visually complex arrangement of lines and masses that were generally oriented to the center of the picture space. This four-part structure, which is potentially so static, was made complex in a great variety of ways that tended to create visual dynamics. By classic times, the division of a vessel into four equal quadrants was not always obvious, and by then emphasis on the center of a bowl was increased by leaving a large, blank, framed space there. This restricted the available picture space to a band encircling the walls of the vessel. Even in these pieces, the lines that often divided the band into quadrants may appear to converge in the center of the vessel. Thus, the original system of organization was modified, but its concern for central forms and quadrants was continued. Ultimately, variant organizations such as division into pairs, threes, or five or more units became more common. Even these late designs were oriented toward the center of the painted surface, and some sort of dual division of composition was maintained.

"The quality of Mimbres art is, as much as anything else, a function of its provocative use of symmetry. Most compositions include two or more opposing pairs of figures oriented to the center of a concave hemisphere. The arrangement is basically static, but dynamic tensions are created by placing the symmetrically arranged contrasting units in a variety of perceptual situations. Each pair threatens to destabilize the static arrangement and thus creates the illusion of motion. Inversion, forceful negative patterns in unpainted areas, and the use of diagonals all contribute to ambiguous and multiple readings" (from Brody, 1984, pp. 70–97).



Bowl with Dual Cranes, Mimbres, A.D. 1200–1300, The Saint Louis Art Museum.

Heroic-Sized Seated Female, Mexico, A.D. 600–900, The Saint Louis Art Museum.

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Reviving a Vanished Art

LESSON 2b

Objectives:

—To learn about the decorative techniques of a particular cultural group. **[AH, AE]**

—To interpret archeological information into an original design. **[AP]**

—To demonstrate understanding of symbolic decoration by designing a surface that simulates a Mimbres bowl or uses personal symbols in a stylized, abstract manner. **[AP]**

Materials and Preparation
Pencils and paper, ink, pens or brushes, clay (optional)

Resources
Slides, photographs, and schematic drawings of Mimbres geometric and abstract figure designs

Procedure

1. Review with students the characteristics of Mimbres designs by asking the following questions such as:

—What principle of design is very important in almost every Mimbres decorative surface?

—How did/do artists keep their designs from becoming too static?

—To what part of the shape do most of the designs orient themselves?

2. Suggest that students begin with a circle 6 to 9 in. in diameter and develop several sketches before selecting one to complete.

3. Offer options: (1) a design rendered with ink and pen (or brush) on paper, or (2) a circular clay tile or shallow bowl made of white burnished earthenware with a ceramic oxide stain.

4. Set levels of expectation and due date; begin research and production.

5. Continue to work on this activity for one or more days. At some convenient time, distribute homework sheet 2-B and plan to debate this aesthetics problem as students complete their projects.

Evaluation:

1. Supervise the design and production activities to give assistance as needed and also interview individuals about their understanding of ancient American cultures as revealed by the artifacts.

2. Jointly determine the degree of success of the production activity.

Teachers, make clear to students that "looting Native American sites to obtain artifacts for personal ownership or for sale to collectors is not solely a legal matter. To many Native Americans, looting is a crime far beyond that of breaking a federal state or tribal law: it is an act of desecration that violates deeply held religious beliefs that are essential to the spiritual well-being of Native Americans. Ignorance plays a role in the persistence of looting, as does prejudice, but financial gain is an increasingly important factor." P. M. Messenger (1989). The Ethics of Collecting Cultural Property, *pp. 36-37.*

Homework Activity 2-B
Aesthetics Activity: The Secret of the New Garden

Imagine that you own and live on a five-acre piece of land at the edge of town. You decide to plow a portion of your property to begin a large vegetable garden. While plowing the soil, you unearth a ceramic object and a few human bones. It becomes apparent that your new garden is on what seems to be the site of an ancient Indian burial ground. Such sites have been discovered in the area, and you are aware that similar ceramic objects are often found in great numbers and can easily be sold to collectors for well over $200 for each *unbroken* artifact.

Which of the following actions would you take? Write down why.

A. Rebury the found objects and move your new garden to another area of your property. In respect for the dead, you keep your discovery a secret from the world and protect the sacred burial site.

B. Carefully dig out the ceramic objects, making sure that they are not broken or damaged, in order to ensure bringing the best possible price. You make every effort to avoid disturbing the skeletons and recover them when you are through with your treasure hunt.

C. You call the local historical society, so that the site can be studied and recorded and the artifacts displayed by trained archaeologists, historians, and museum curators.

D. Contact the officials of the tribe of native Americans whose ancestors were known to live in this area, giving them the opportunity to relocate the remains in traditional ritual manner.

Be prepared to defend your stand and debate responses in class.

A Native American Potter

LESSON 3a

Objectives
—To view the work of one individual within a cultural group and understand the interaction of an artist, the environment, and the community. **[AC]**

—To understand how an artist's work can be influenced and guided by the past, but still be a personal expression. **[AE]**

—To become familiar with the story of San Ildefonso Pueblo and the kinds of ceramic objects made by María Martinez. **[AH]**

Materials and Preparation
Paper and pencils for visual note taking. Obtain a video or film about María Martinez and/or a set of slides of her work (See References and Resources). Display photographs and/or books and articles about this artist and her work.

Procedure
1. Show the film or video or narrate slides to introduce students to María Martinez, her work, and her community at the pueblo of San Ildefonso near Santa Fe, New Mexico.

2. Students will take visual notes, indicating the significant features of the ceramic objects they see.

3. Recap the essential facts of María's life and work, expanding on the following brief statements:

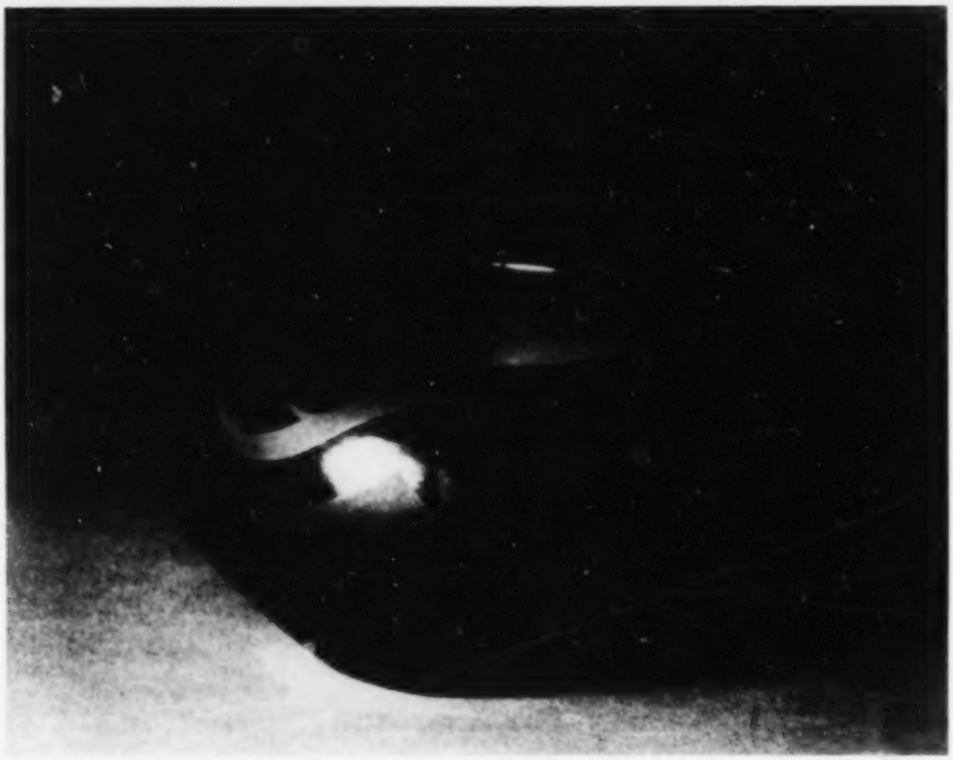
María Martinez (1884–1981)
Born in San Ildefonso Pueblo, New Mexico, María Martinez first made polychrome pottery in 1897, painting with red clays and black pigment from wild spinach called *guacho*. Later, she and her husband, Julian Martinez, were asked to re-create shapes from pottery shards found in the Fryoles Canyon. They experimented and discovered the technique of burnished pottery, with its silver-black sheen. Julian and María rapidly became famous for their skillfully executed wares, and their work is highly valued by collectors.

María Martinez and her work are well enough known that much resource material is readily available. Teachers should plan ahead to locate abundant materials for this lesson.

Bowl
María Martinez
circa 1940
San Ildefonso Pueblo, New Mexico
The Saint Louis Art Museum

"Indians in the Southwest still make pottery much in the way their ancestors did. This black earthenware bowl, with its burnished design, was created by Martinez. Using clay dug from nearby hills, María built this bowl entirely by hand. She began by winding coils of clay around a base. The sides of the bowl were smoothed and shaped with tools made from gourds, shells, or stones. Once it dried, the bowl was polished with stones and painted with a brush made by chewing the end of a leaf from a yucca plant. The finished bowl was then baked in a fire, which was then smothered. This reduced the amount of oxygen in the fire, turning the red clay black. María Martinez died in 1980, but the people of her pueblo and a neighboring pueblo continue to produce black earthenware." (From "Native American Art," The Saint Louis Museum Resource Center slide kit.)

4. Devote the rest of the period to examining the photos, books, and magazines about this famous Native American artist.



María Martinez, *Bowl*, ca. 1940, The Saint Louis Art Museum.

Firing Pots the Ancient Way

LESSON

3b

Objectives
—To produce a piece of pottery using techniques similar to those used by the artist and the culture studied; specifically, to introduce the techniques of burnishing and sawdust firing for developing students' skills in ceramic expression. **[AP]**

Materials
Earthenware, coffee cans for individual firing of small pieces or metal garbage cans, matches or torch, nail or hole punch, plastic bags, sawdust (fine grained, not chips), metal spoons or polished rocks for blackware, a mix for variegated-ware.

Preparation
Gather needed materials. Choose a safe, open air or well-ventilated workspace or the inside of a large kiln with a stack to the outside. Make holes in cans, all over the bottom and sides (approx. 1 in. apart) for air and smoke. Do a brief review of Native American pottery and María Martinez. Duplicate the Evaluation Form, 3-B.

Procedure
1. Describe the process and supervise students as they construct a coil earthenware open-ended pot (approx. 4 in. in diameter).

2. Allow pots to dry to between leather-hard and bone-dry stages. (If they become bone dry, sand and then smooth and then moisten the surface with slip.)

Burnishing
3. Use a metal spoon or other smooth object to rub the clay surface until it produces a shine. Burnishing takes a lot of class time. While students work at this task, the teacher might read aloud chapters from *María, the Potter of San Ildefonso* by Alice Marriott.

4. Continue polishing. "The more you polish, the higher the shine. I often burnish a piece once, put it aside and reburnish it again later. You can burnish it so that no marks of your tool are visible or you can burnish in planned directions so that you make a pattern with your strokes. Burnishing can be slow and painstaking and you can press too hard and break your piece" (Berensohn, 1972).

Firing

5. Use a container that will allow air to enter from all sides. To fire up to 15 pots at a time, use an institutional size can with holes punched every inch, including the bottom.

Review safety regulations carefully before undertaking any firing process.

6. Loosely fill the bottom third of the container with fine sawdust. Place the pots, open side up, in the center of the can and loosely cover them to at least two inches above the lip.

7. Light the top of the sawdust, using a propane torch or little pieces of paper inserted into the sawdust.

8. Allow the sawdust to burn for two or three minutes before smothering the flame. There should be an even coating of burning embers on the surface.

9. Allow the sawdust to smoulder for approximately three hours where the hot can won't be a danger and ventilation is adequate.

Note: *Take all the normal safety and health precautions.*

10. Remove the pot from the cool ashes and clean with a soft cloth. The ware is fragile and nonfunctional, but will have the distinct colored surface of Native American black pottery.

Note: *María's black pots are not waterproof. One can approach a waterproof quality with such pots by filling them with milk and letting it stand for several days.*

Evaluation

Meet with each student individually to determine the amount of learning and the level of skill demonstrated by this activity. Use (or adapt) the evaluation form 3-B.

Extensions

1. Use good red terra-cotta clay, burnish it when it is leather hard, and use terra sigulatta slip to make red pots with red matter decoration as some of María's and Julian's pots were finished.

2. Use a buff stoneware clay, burnish; use slips engobes or stains to simulate or interpret traditional symbols onto the pot.

3. Use incised or carved decoration to simulate other traditional styles of San Ildefonso decoration.

4. For larger pieces that would not fit into a coffee can, use a bucket, garbage can, or kiln made of red brick loosely constructed to allow an air opening between bricks. Fire with sawdust the same way you would use a coffee can. (Refer to Berensohn, 1972, see References and Resources)

Evaluation Form, 3-B

The five areas of critical discussion are the following:

(Student and teacher grades will be averaged to attain the grade for the activity.)

	student	teacher	average
Form Look at the basic shape of the pot, was it controlled? Symmetrical? Is the form similar to the archaeological examples?			
Weight Is the pot constructed with even walls and a balance of weight to size?			
Surface Is the surface carefully prepared? Is burnishing, carving, or incising done with attention to control?			
Decoration Does the decoration show knowledge of the culture studied? Is it an interpretation of existing designs or a direct copy?			
Personal Effort In this category, grade the effort of the student in making their project, considering past efforts, personal limitations, and other circumstances.			

Applying New Knowledge

LESSON 4

Note: *Use the remaining days of this four-week unit to deepen students' understanding of the goals of the unit. Activities should include exercises in aesthetics, history, and criticism, as well as creative expression and skillful craftsmanship with clay.*

Allow the students to choose one of the other geographic regions that were not studied and research into styles and traditions of pottery in a culture of that region. After the students have gained some knowledge about their chosen culture, they could (1) develop a piece of pottery to show their understanding of the attributes of the pottery style; (2) present a report to the class about their chosen region, using slides, pictures, or examples; or (3) identify the characteristics of a particular archaeological example in a modern piece and try to account for the influence; or (4) some combination of 1, 2, and 3.

Plan at least one additional class or group activity, such as the following.

Selecting Pottery for a Museum Collection

A role-playing activity to provide experience in art criticism.

Preparation

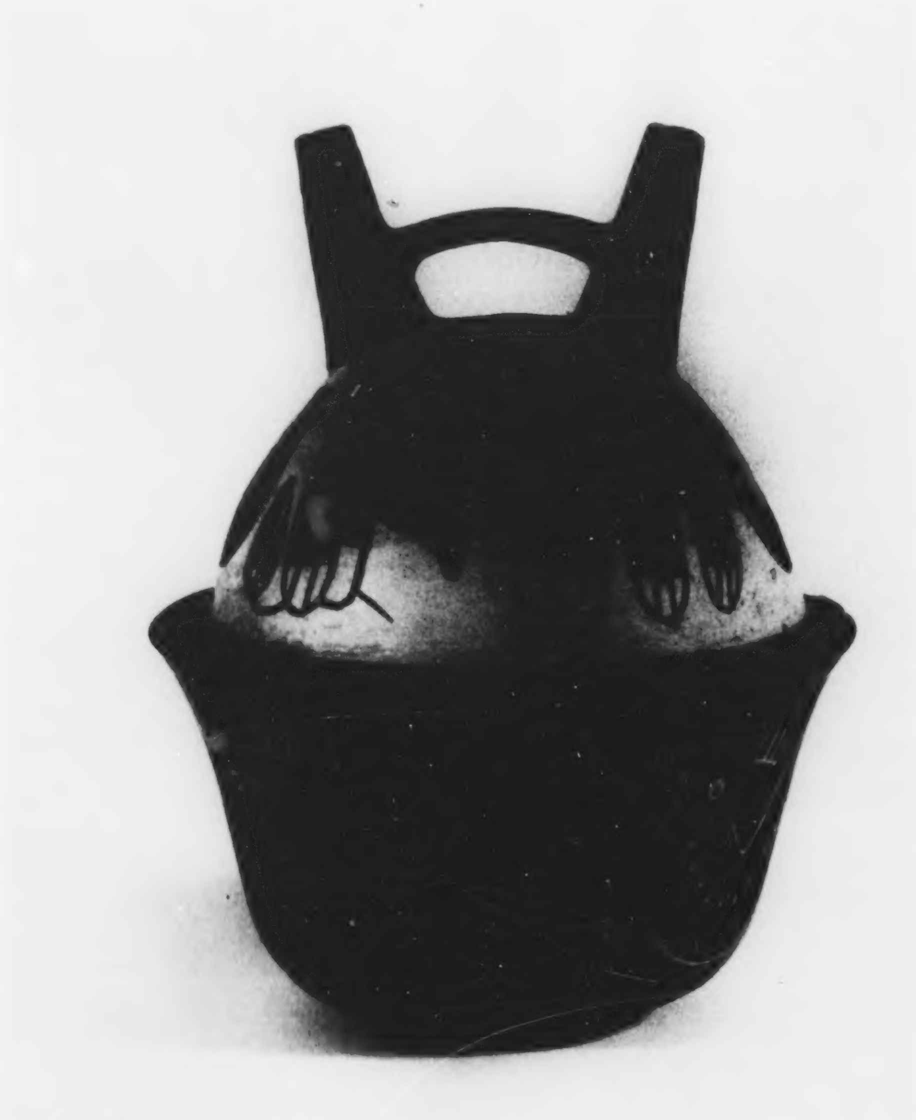
Divide the class into four groups. Provide each group with a different color reproduction (postcards) of one of four ceramic objects. Ask each group to identify members to serve as a discussion leader, a recorder, and a group spokesperson.

Procedure

Instruct groups to spend 15-20 minutes describing, analyzing, interpreting, and making judgments about the visual and aesthetic qualities of their ceramic object (reproduction). When the groups return to a class discussion, each spokesperson will report their group's findings to the class. Their task is to present evidence that will convince the teacher, who is posing as a collector or museum representative looking to purchase only *one* object, to buy theirs for the collection. Groups should use all available facts, including information on the back of the cards, to provide evidence for their claims. They may choose to debate and question the conclusions of other groups.

Possible categories for criteria: historical importance, craftsmanship, form, function, design, decoration, style, expressive qualities, symbols, motifs.

Before moving to the next unit of the course, plan ways to utilize the learnings of this one, to make a smooth transition, and to maximize students' opportunities to transfer their knowledge.



Double Spout Jar, Peruvian, ca. A.D. 0–300, The Saint Louis Art Museum.

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*Illustrations of Mimbres pottery.

Map of the Southwestern United States

Nevada
Utah
Colorado
California
Arizona
New Mexico
Mexico

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Authors of this unit

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George Sedlacek and Jeffrey Shaw

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Storage Jar, The Detroit Institute of Arts, Founders Society Purchase with funds from Founders Junior Council and Acquisitions Fund (p. G-3).

Double Rabbit Bowl, The Saint Louis Art Museum, Museum purchase (p. G-4).

Double Effigy Vessel, The Detroit Institute of Arts, Founders Society Purchase, Eleanor Clay Ford Fund for African Art (p. G-7).

Caeretan Hydria, Eagle Painter (attributed to), ca. 525 B.C., The J. Paul Getty Museum, terra cotta, H: 44.6 cm, diameter of mouth: 22.9 cm, diameter of body: 33.4 cm (p. G-8).

Amphora: Combat of Herakles and Apollo, The Saint Louis Art Museum, Museum purchase (p. G-11).

Predynastic Painted Jar, The Detroit Institute of Arts, Founders Society Purchase, Contribution from the J. M. Pincus Foundation (p. G-14).

Covered Jar, The Saint Louis Art Museum, Museum purchase (p. G-16).

Seated Deity Urn, Detroit Institute of Arts, gift of Arnold Glimcher in honor of Michael Kan (p. G-19).

Heroic-Sized Seated Female, The Saint Louis Art Museum, gift of Morton D. May (p. G-22).

Bowl with Dual Cranes, The Saint Louis Art Museum, Museum purchase (p. G-22).

Maria Martinez, *Bowl,* The Saint Louis Art Museum, gift of Morton D. May (p. G-26).

Double Spout Jar, The Saint Louis Art Museum, gift of J. Lionberger Davis (p. G-31).

The Artistic Heritage of Clay: Survival and Revival of Traditions

UNIT EVALUATION

The Getty Center for Education in the Arts is interested in your opinions about this unit, your experiences teaching it, and/or its usefulness to you in creating your own DBAE curriculum. Please fill out this questionnaire and return it to the Getty Center at the address below.

Did the introduction to *Discipline-Based Art Education: A Curriculum Sampler* provide a context for your understanding of this unit?

Is the content in this unit worth teaching?

Does this unit fit with your understanding of DBAE?

How well does this unit serve as a model to help you write your own curriculum?

Comments (if you have further comments, please use the back of this page):

The Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401-1455

Thank you.

The three art museum educators who participated in the Getty Curriculum Development Institute were originally given the role of supporting all the writing teams. In addition, however, they initiated a mini-unit of their own with emphasis on the art museum as a resource for school art programs. This unit has the descriptive title **Experiencing Original Works of Art in a Museum,** and it provides teachers and museum educators alike with a model for engaging students in response to original artworks. The three lessons feature previsit preparations of students in the art classroom, a museum visit, and follow-up activities back at school.

This brief unit focuses attention on a single painting and provides a detailed guided discussion of a number of aspects of the artwork. The model for discussing an art object demonstrated in this unit can be applied by teachers for discussion of artworks within any of the sample units.

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EXPERIENCING ORIGINAL WORKS OF ART IN A MUSEUM

INTRODUCTION

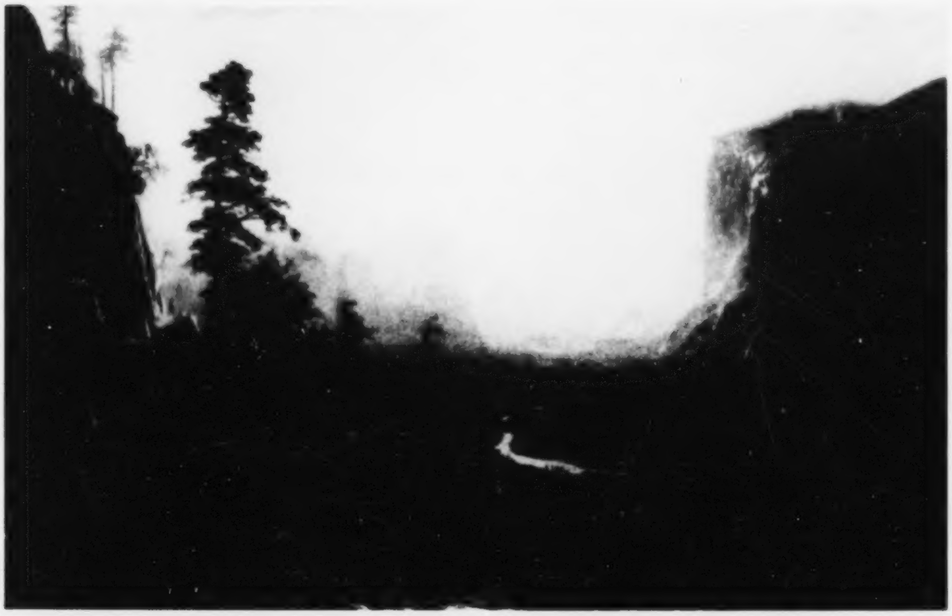
This short unit deals with the special experience of viewing original art in a museum setting. Original art is connected to the original maker in a way that no reproduction can be, and its physical properties, such as scale, surface, material, and color, are palpable and "magical" only when they can be viewed directly. The art museum's effect on the viewing experience will be explored. The artwork selected for the unit is a landscape painting. The questions and discussions are designed to be adaptable to other paintings in local museums; these lessons are only models for teachers to adapt for local use.

This unit presumes that students have been previously informed about the museum: its facilities, services, regulations, and educational opportunities.

The unit is designed to be inserted into any art curriculum. There are three lessons: the first is conducted in the classroom before a museum visit; the second in the art museum; the third, back in the classroom. Each lesson will fill one 45-minute to one-hour class period. Each, including the museum visit, will be directed **by the art teacher**. Should a teacher desire the teaching assistance of a museum educator with any aspect of this unit, special arrangements can usually be made.

The unit has been written with middle-school students in mind, but it can be adapted readily to other school levels.

The writers of this unit, all museum art educators, developed these three lessons to be used by art teachers in collaboration with museum staff and resources. The unit focuses on the qualities of an original *work of art.*



Albert Bierstadt, *Yosemite Valley*, Yale University Art Gallery, New Haven, Connecticut.

SETTING THE STAGE

LESSON

1

ONE

Objectives

To arouse interest and curiosity about a selected painting in the art museum. (**Art History [AH]**)

To begin the process of moving students' reactions from personal opinion to informed judgment. (**Art Criticism [AC]**)

Vocabulary

Acquisition—A work of art bought by a museum or given as a gift.

Curator—One who acquires, displays, researches, and publishes information about works of art in a museum.

Conservator—One who restores and preserves works of art.

Instruction

1. The setting is the school art classroom with art teacher and (middle-school) students. The art teacher will conduct a fast-moving class discussion. It is most important that students understand that they cannot know what an original

A nineteenth-century landscape, Bierstadt's Yosemite Valley, *has been used only as an* example *of how a particular painting in a local museum could be approached. Select your own image(s) and use this procedure as a guide. Do not overlook the possibility of choosing a non-Western work of art.*

Preparation

At least two weeks before a class visit to the museum, the art teacher will set a date and time for the visit by writing or phoning the education department of the local art museum. The art teacher will select one painting in the museum's collection as the focus of the lessons. The teacher will confirm that the painting will be on view at the time of the visit. Materials relevant to the work of art, through loan or sale, will be made available so that the teacher and the class may become familiar with the painting.

Materials

—Slide of the "focus works" (in this case, Albert Bierstadt's oil painting entitled *Yosemite Valley* [1875]), together with a poster, postcard, catalogue illustration, or any other reproductions of the painting available from the museum. If such reproductions are hard to come by, Polaroid photos with slides of the painting made by the teacher will serve.

—Slides and/or reproductions of other works by the same artist.
—Slides of other landscape paintings by various artists.
—A floor plan from the museum.
—Paper for students' note-taking.

painting is really like until they see it; that they begin to perceive the role of museums; and then they gain some familiarity with the artist and with the work that they will be viewing in the museum.

2. *Yosemite Valley* (1875) by Albert Bierstadt (in the collection of the Yale University Art Gallery, New Haven, CT) will serve here as an exemplar only. Adapt the strategies to a particular work that may be seen in a local museum.

3. Place all available printed reproductions of the Bierstadt (Beer-shtaht) painting on view in the classroom before students arrive. Ask students to view them. Once back at their desks, show students a slide of the painting and ask them to write their reactions to the image (no more than five minutes). Ask students to write informally whatever comes to mind about the painting and to include any questions or concerns they have about it.

4. Using the inquiry method, initiate a class discussion of the differences between reproductions of art and the original work. A beginning question might be whether students like the image they have been looking at. Why or why not? *Move quickly. Description and formal analysis will happen in the class session in the museum.*

5. Ask questions that stress the need to see the original painting, questions that cannot be answered otherwise. Make it clear to the students that they can only make blind guesses without seeing the real thing. The aim is to teach them that reproductions are not a perfect substitute.

—Are the reproductions all alike? Any differences?
—Which reproduction is probably truest to the colors in the painting?
—How big is this painting? (An outline of it drawn to size on the chalkboard or on paper could be shown after students guess.)
—What do you think its surface is like? Smooth? Rough?
—What kinds of paintings might be hanging near it?
—Why?

6. Show slides of other landscapes by Bierstadt (or the artist you choose) so that students can begin to detect characteristics of his style. One might choose a few examples of the small, brightly colored sketches of atmospheric conditions that Bierstadt could do so well, but the emphasis should be on the great wilderness views for which he is most famous, of which this painting is one. Certainly, one or two of his other Yosemite views are desirable to include in this slide show of perhaps ten slides.

7. Woven into this informal viewing and class discussion could be information about the artist. Otherwise, biographical information should come just after students look at and comment on the slides. (See artist's biography at the end of this lesson.)

8. Ask students why they think the museum collected this painting. This, of course, can only be thoughtful guesswork. The Yale University Art Gallery has another Bierstadt, *The Valley of Yosemite*, painted earlier than the 1870s work that the students have been considering. Why would the museum want two? *Specific answers to such questions will be given when students see the focus painting in the museum.*

9. The discussion can move now from the Bierstadt work to the mission of art museums to collect art—to make "acquisitions." Why does a museum collect? *The class might be divided into small teams that compete with each other for a few minutes to determine as many reasons as they can. When teams report their findings, the valid reasons should be put on the chalkboard or a sheet of chart paper. For example:*

—The work expresses a historical link to the culture of the artist.
—The personal expression of this artist had value for or influence on the culture.
—The work offers a useful comparison to other works in the museum (provides a context for teaching).
—The piece may be a rarity, such as an ancient piece in a good, original state.
—Museum visitors like to look at Bierstadt's painting.

10. The other functions of a museum should be briefly mentioned: exhibitions, conservation, research, interpretation, and education. Why do museums have these functions, in addition to that of acquiring art? Why are museums important? There may be little time to discuss these questions, but they should be raised.

11. The conserving/preserving function of museums is one that should be attended to because students must recognize that museums are charged with protecting art for posterity. Otherwise, they will not understand the rules of museum etiquette. Now that they have begun to see the value of preserving the fragile surface of an original work, they should be reminded of the following:

—Oils and acids in one's hands damage works in all media, even if each person wants to touch a work only once.
—Paintings and sculptures can be badly damaged when well-meaning people come really close and point with a finger or pencil or move suddenly while wearing a bracelet, carrying an umbrella, or wearing a backpack.
—When security guards in a museum warn you about getting too close, they are only doing their job—helping to preserve the art so that future generations will be able to enjoy it as much as we do.

12. Finally, ask students how they will find "their painting" when they get to the museum. What if they have never been to this museum before? How can

they orient themselves when they get there? How will they know which gallery their painting is in? *The teacher will have been provided with a floor plan and other helpful information ahead of time by the museum.*

Evaluation

A quick quiz will end the class session. The teacher will show a succession of about ten slides of American landscape painting by various artists (or lay out a group of reproductions) and ask students to note on paper (the same paper on which they wrote their first reaction to the painting at the beginning of the period) the works that they think are by their artist and give reasons for their choice. They will hand in the paper.

THE ORIGINAL ARTWORK

LESSON 2 TWO

Objectives

To see and appreciate a work of art in its original state and to appreciate which qualities make it original. **(AC, Aesthetics [AE])**

To understand the museum's role to collect, protect, and interpret works of art. **(AH)**

Preparation

Schedule the museum visit, schedule transportation, distribute permission slips, study floor plan to locate painting, call the museum registrar to make sure the painting is on view, inquire about sketching permits. If there are more than ten students, request a museum docent (or two) to help, and divide the class into groups.

Materials

Floor plan, reproductions for comparison to original, clipboards, drawing paper, drawing pencils, sketching permits.

Instruction

1. Students find the painting by using a floor plan or asking a guard or information personnel.

2. Students are reminded that they will see other galleries before the end of their visit.

3. Students are given time to express their immediate reactions to the original painting without discussion at this point.

4. Students make a schematic sketch of the composition of the Bierstadt painting by outlining the distinct broader areas of the composition. The students will indicate:

—Areas of value (degrees of light and dark) in a range of three to five shades.
—Distinct differences in paint application from fine, smooth surfaces to more heavily applied or impasto areas. They might also consider size of brushes, palette knives, length of strokes, and the like.

—Obvious colors used in various sections, considering if hues are saturated or mixed, complementary or similar.

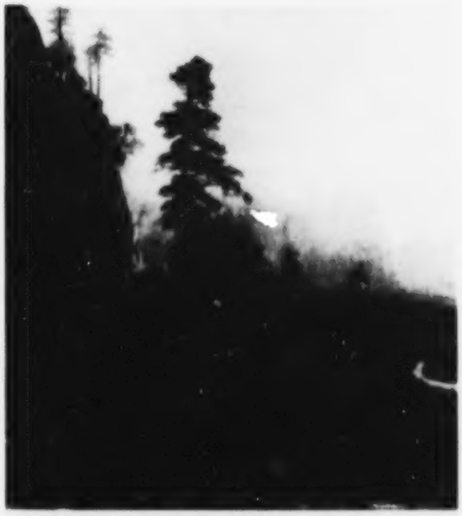
5. Students observe which of the above are more obvious in the original compared to the reproductions.

6. Students discuss the physical characteristics of the original work in comparison to a reproduction, including the environment or setting. To paraphrase the art critic Theodore Wolff, to experience "an original work of art is like experiencing another human being." An artwork has a presence, an individuality, and it has an immediate effect on the viewer. It is also a precious object because of the immediate imprint of the artist. To emphasize this point, ask students how they would feel if a friend gave them a photocopy or a tracing of a rock star's autograph. Would they prefer the original or one of the copies? Why? What is lost of the original work when one has only a reproduction? What is true for a signature is even more significant for an artwork, which is an object of aesthetic expression and much more complex than an individual's signature.

7. Discuss the following questions about the physical environment of the painting: What are the effects on the Bierstadt painting from the color of the walls, the lighting, and the number of other artworks nearby? What are the effects of the size, texture, and color of the picture frame?

8. It's time now that students try to "read" the painting. The following questions, which teachers might ask about Bierstadt's *Yosemite Valley*, can be adapted to apply to most kinds of visual art.

Students and teachers will both be tempted to jump around somewhat erratically in any critical discussion, as one thing or another in the painting catches their eyes. Try to avoid that by ordering questions into these logical stages: **description, formal analysis, and interpretation** (which together will lead students to a judgment more likely to constitute informed opinion than impression).



Albert Bierstadt, *Yosemite Valley* (detail), Yale University Art Gallery.

I. Description: A process of taking inventory—of simply saying what one sees in a work of art rather than what one feels about it or concludes about its creative process, technique, or meaning (interpretation).

First, ask students to describe what they see, just factual information: *river, mountains, trees, people, mist, sunlight, high ground and valley, and so on, and technical features such as kinds of brushstrokes.* If students begin to draw *conclusions* about what they see, compliment them on their perception, but tell them to hold all such thoughts for now. The point here is to make certain that the students are all working with the complete "inventory" of the painting.

Ask students what people call this type of painting, which depicts a scene in nature. If no one happens to know the word *landscape,* introduce the term to them.

II. Formal Analysis: Separation of a work of art into its parts in order to determine the expressive power of each part, by itself, and in relation to the whole.

Now is the time to ask questions about how aspects of the painting work: how they *relate* to one another, how they *express* an idea of feeling. You will want students to comment on such basic elements as shapes, areas of color, textures, and locations in space.

You might want to begin by asking for students' reactions to this landscape scene. Do they think it is lush, barren, grand, intimate, inviting, awesome, and the like? Where do they think this place might be? What season of the year? What time of day? Do they think this is a real place or imaginary? Get reasons for their answers.

Because this painting is large in size and depicts a landscape—generally considered as having foreground, middle ground, and background—a good place to begin the analysis might be with the **composition**. The discussion might well be limited to shapes, forms, and planes. Such discussion leads easily to analysis of **color**, **light**, and **painting technique**.

A. Composition. In order to be sure that students come to see how the high foreground at the lower left of the painting contrasts with the low ground and distant mountains, but is related to them nonetheless, ask questions such as these:

Where are you, the viewer, "standing" in relation to this scene? *Center, higher up than the scene itself.* (Try to get students to articulate the psychological lift, that the "lord of all you survey" vantage point provides.)

If you could actually enter the painting, where might you most likely enter the scene? *Most will say at lower center, on the ledge, after which they would follow the rough path toward the people. Others might enter the road in the foreground at far right until it meets the river and then follow its course.*

How does your eye move through this scene? Why? At some point, perhaps now, digress to ask questions about the people. Can one guess from the way the group of three are dressed who they might be and what they might be doing on the path? Are they with the fourth man on horseback? Does he seem to have the same attitude toward the landscape as they? Students should be able to provide reasons for their replies.

Describe the shape or outline of the foreground cliff at left. Compare it to the next-closest shape in the landscape and so on. Are other shapes in the landscape similar or different? What does the artist do to be sure the viewer's eye moves from the cliff to the valley below or to the other shapes? *The man's arm points to the valley, the zigzag of the river attracts the eye, the sunlight draws one's eye to the middle, as do mountains pushing the background upward toward the sun.* Be sure students see that the artist has composed his picture with overlapping planes that create spatial depth and move the eye left to right.

Ask about the other possible entry into the painting. *Road on valley floor at right corner, which leads eye to the river.* Explain that by placing the viewer in a position where he or she can move into the painting in more than one way, the artist encourages the viewer to look at different parts of the picture (to let them unroll it like a *panorama*—a word you might have to introduce) as well as the scene as a whole. The landscape seems vast, open-ended.

Ask students to name the dominant elements or objects in the composition. *Cliff, live and dead tree on ledge, river, valley, mountains, and so on.* Have them note similarities and differences in such elements and have them do so in clearly delineated forms as opposed to diffused forms. (Should students begin to talk about color and light at this point, limit their discussion to how color and light are integral to the composition. Their other expressive qualities will be discussed later.)

Ask them to find edges of forms or lines that echo each other. *Rock, masses, branches of trees, path, river, and so on.* Try to get them to see that their eyes are quick to notice such things, and tell them that artists know this and use it.

Sum up (referring specifically to painting as you do) that all the students have seen so far helps to give a feeling of *breadth* to the scene (as the viewer's eyes go literally from one part of the painting to another) and *deep space* (as the eye zigzags or meanders deep into the central distant haze). There seems to be *two worlds* in this painting: that of the high foreground, where the people are, and the distant valley and mountains below and beyond.

B. Color. You might begin by naming the colors used in this painting (and perhaps already alluded to in the descriptive inventory or the discussion of composition). Remind students that colors can be classified in general terms by such words as *loud, harsh, soft, subtle, harmonious, clashing, and so on*—all words that convey meaning or express certain qualities.

Specific question need to be asked as well. **Which colors stand out?** *The silver of the river, the green of certain trees, the golden sunlight, and so on.* You might explain that artists who sketch with an idea of later making a painting usually make color notes on those sketches. The students can do the same on the drawings they have made. Have them write the word *green* where that color is strongest in the work and outline the area(s) in the painting where they find it. They should do the same with the sunlight and possibly with other colors.

Some colors will probably have to be pointed out to students. Try asking them what other colors there are that have not yet been mentioned. *Perhaps the blue in the sky at the two upper corners of the painting, for instance, which leads the eye downward and inward to the central glow of light.* By this time, now that they have been looking at the painting for some time, students will probably see more colors than they did at first and notice that some colors seem to have changed somewhat as they looked longer. Point out that it takes time to see, really see, a painting, and that no reproduction of a painting such as this can duplicate colors so subtly that they can "work" on people this way—changing and growing in front of their eyes.

Be sure that students note **the way color is used in this painting to help give the illusion of deep space:** cool dark browns and burnt greens changing to warm pinks, yellows, and oranges, and even some white as the eye meanders back to the center of the picture.

C. Light. Ask questions to show that the artist's handling of light and shadow also help give the sense of deep space and two worlds in the painting. *The cliff at lower left is highlighted in spots (encouraging the eye to move over the angular planes of the rocks), while the hazy background in the valley is in luminous light, set off by the contrast of the intense silver sheen of the river. The two trees silhouetted against the sky contrast sharply with the background, where light obscures rather than outlines objects.*

D. Technique. Here again the questions should be aimed at eliciting the difference in brushwork and paint application between the ledge of the left foreground and the valley and mountains. Ask students to look closely at the ledge and see the spontaneous but layered brushstrokes, the careful attention to detail. At this point they should readily be able to tell you that the valley space is a great contrast—painted with a smoother, thin-looking surface where brushstrokes (and hence the painter's presence) disappear.

Sum up the discussion by reminding students (referring specifically to the painting) that the artist has used all of the "language" of visual art (composition, color, light, line, texture, etc.) to give meaning to his painting. Now is the time to consider what that meaning is.

III. Interpretation: A conscious and deliberate attempt to explain the meaning of a work based on the evidence assembled as a result of description, analysis, and knowledge of historical context.

You might want to tell students now that Bierstadt's view is of a real place—the Glacier Point Trail in the Yosemite Valley in California—showing the valley from west to east with the Merced River flowing eastward and Half Dome Mountain on the right. Bierstadt, who visited Yosemite as early as 1863, and again in 1872-73, considered the view from the Glacier Point Trail to be the best, revealing the essential characteristics of the valley scenery.

Two worlds. Students will have seen that the world of the cliffs in the painting is closer to the viewer, realistically detailed, and holds people. However, the valley and distant mountains—gloriously light-filled, but misty, vast, mysterious, and unpeopled—are, by comparison, less real than ideal, more spiritual than earthly.

Explain to students that earlier in nineteenth-century America, nature was thought to be a manifestation of God and that communing with nature, especially in America's special wilderness setting, could bring a person into touch with the supernatural. That idea was not dead for Bierstadt even in 1875 when he painted this scene, a decade after the end of the Civil War, a war that changed some basic attitudes in America.

Furthermore, the American wilderness, especially the West, symbolized God's special favor to America (a country that was considered both, at home and in Europe, as a new Eden). It was a promise to Americans that they had a *manifest destiny*, a blessing and an obligation to expand the country and its philosophy to the Pacific coast. This might explain why it is important that the light be so glowing, aspects of the scenery so seemingly full of movement, and the space—especially the depth of the space—so seemingly endless.

The contrasts in the painting that students will have noted in their discussion lead to even more interpretation. Parts of the painting suggest movement; others invite quiet contemplation. Parts of the painting look naturalistic; others do not. The wilderness is a challenge to people, but they *will* tame it, for the "civilized" or peopled world has come to the wilderness (at lower left of the painting). The viewer can come into the painting but seems locked outside and above it. The viewer can see that time will change the scene that is presented here. Such a view of landscape is usually termed *romantic* (a term you may need to discuss with students at this point).

Some information that students should have about this painting is not apparent in the work itself. Now is the time to tell them about it.

Point out that Bierstadt made countless sketches in the Yosemite Valley and other places in the West that he visited (and was one of the first artists to visit). His paintings, however, including this one, were painted back in his Greenwich Village studio in New York. It must have been two or three years after he had last visited this place in the Yosemite Valley before he painted this scene. What might have happened to his sense of the place in the meantime?

Recent research has verified what many art historians have suspected: that Bierstadt rearranged the landscape, sometimes in order to make a more effective composition. Let's assume he took some liberties with reality in this Yosemite painting. How much does it matter? What seemed to be most important to him here—realism of detail or message about the significance for the American people of a beautiful wilderness setting like Yosemite? Be sure that students give reasons for their opinions, which are drawn from what they can see in the painting.

Students will probably be able to answer questions like these: Were images of the West easily available to the population in America in the 1860s and 1870s? Where did most Americans live? Does this explain Bierstadt's enormous popularity in painting images of the West, particularly Yosemite?

What other feelings would a painting like this arouse at the time it was painted? Consider new independence, westward expansion. Is nature benevolent? Consider also the religious conviction that God is revealed in nature. Why would this make for more national pride?

Paintings of the American West by Bierstadt and others were popular even in Europe. Why would that be so?

The Role of the Museum

Time should be taken to discuss the experience of a painting like this in the museum setting. Probably there would be time to consider only the setting the museum provides for a work of art (and how that can affect a viewer's experience of it) and a brief mention of the responsibilities the museum has for researching the work and telling the public what it wants to know about it.

This Bierstadt painting hangs in a gallery in the Yale University Art Gallery that has been painted a deep Indian red. The painting hangs almost from ceiling to floor with other American paintings of the period. The gallery looks much like all galleries looked when Bierstadt first painted this work. Most museum galleries today no longer look like this, but have white or light gray walls, high-tech lighting, and modern-style benches for people to rest on. Imagine this Bierstadt painting in such a gallery. How might your experience of it be different?

Contemporary paintings as large as Bierstadt's often have simple lath wood frames. Imagine this painting in such a frame. Would you like it better? Why or why not? What, if anything, does the frame that is on this work add to it? What if the frame were irreparably damaged somehow, and you, as the museum curator, had to have another made? Would you try to duplicate this one exactly or would you want some changes made? Give reasons for your answers.

Where does the museum find sources and documents that tell it about this painting? Who does this work? Briefly discuss the role, concerns, and training of art historians and museum curators.

In the Yale University Art Gallery, this painting has a label next to it that tells only the artist's name, the title of the painting, and its date. Should the museum give more information? How? If you were in charge of giving the public information about this painting, what would you do?

If your schedule allows, give students time to visit other galleries and the museum shop before returning to school. Either in the museum or back in the classroom, evaluate the lesson by asking students to (1) describe the differences in qualities they found between reproductions and the original work of art and (2) discuss the role of a museum in collecting, protecting, and interpreting works of art.

QUESTIONS ABOUT ART

LESSON
3
THREE

Objectives
To become aware of aesthetic problems regarding original works of art and who makes policy decisions in an art museum. **(AE)**

Preparation
Read: Margaret P. Battin et al., *Puzzles About Art: An Aesthetics Casebook* (New York: St. Martin's Press, 1989). (Presentation of real and imagined cases to prompt discussion.)

The Great Contemporary Issues: The Arts, The New York Times, New York, 1978 (*The New York Times* clippings related to issues in the visual, performing, and literary arts from 1906 to 1977.)

On the chalkboard list the definitions of *curator* and *conservator*. (See Lesson 1 for definitions.)

Materials
Hypothetical cases described below.

Vocabulary
Curator—See Lesson 1.
Conservator—See Lesson 1.
Conserve—In art conservation, to preserve what remains of a work of art.
Restore—In art conservation, not only to conserve an object but to replace lost areas in order to bring the object back to the appearance of its original state.

Instruction
1. *Review* the experience of studying the original work of art at the art museum.
—How was the work found in the galleries? (Information personnel, guards, floor plans, etc.)
—How was it different from the reproduction? (Physical characteristics and presence.)

—How did looking at it in the specific context of the museum and the gallery add to the understanding of the work? (Comparison with other works, labels, gallery sheets, organization of galleries, etc.)
—Who did you see working at the museum? (Guards, volunteer guides, information staff, shop and cafeteria personnel—all other work is behind the scenes.)

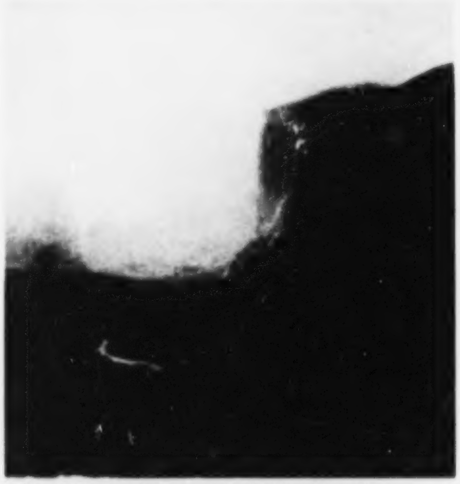
2. Introduce aesthetics concerns and issues related to original works of art by posing one or both of the following hypothetical dilemmas.

A. The Case of Restoring or Conserving a Damaged Work of Art

Imagine that the Bierstadt was damaged in a flood. Large portions of the painting were simply washed away. As the painting dried, the friction caused by different rates at which the painting and its support dried did further damage. A team of art conservators used the most modern methods to remove the canvas from the support, clean the old, discolored varnish off, and reattach the flaking paint. The large gaps where the paint was washed away could not be repaired. The conservators chose to fill these gaps with tiny flecks of colored paint toned to fit with the surrounding painting, but not attempting to fill in the lost details. These areas appeared as large, flat, uniform patches in the painting, making it obvious where the paint was lost. In other words, they chose to conserve what was left of the painting instead of restoring it to the appearance of its original state.

The curators objected to this decision, pointing out that photographs of the painting before it was damaged in the flood were available and that paint types and tones could have been matched with the remaining areas of the painting. They also argued that the painting had lost its special qualities of luminescence and illusion of depth and, consequently, its visual impact. The conservators should have attempted to re-create the painting as it was before the flood, they argued, and not merely preserve the surviving wreckage. (Adapted from *Puzzles About Art*, Case 4-1, p. 121.)

Aesthetics issues: i) When is a work of art no long a work of art because it has lost those details that create a special impact on the viewer? ii) Is a conservator, by not restoring the work to the appearance of the original, actually disregarding the


Albert Bierstadt, *Yosemite Valley* (detail),
Yale University Art Gallery.

artist's intent? iii) Is the curator, in wanting the work to be restored to its original appearance, asking the conservator to play the role of the artist? (Note: If the artist is living, then the conservator and curator would ask him/her to restore the work and issues ii) and iii) would not apply.)

B. The Case of the Hidden Painting
X-ray techniques have revealed the existence of a self-portrait underneath the Bierstadt. It is clear that the self-portrait is authentic and is of very high quality. The curator asks the conservator to remove the top layer of paint to reveal the self-portrait. The conservator indicates that they would try to preserve the Bierstadt landscape, but because of the way it is painted (without a layer of varnish separating the self-portrait from the top layer) they will probably not be successful and the landscape will be destroyed. The curator argues that even if the Bierstadt landscape is damaged or destroyed, it is already familiar to the art world, and its important features could be preserved by careful photographic and descriptive recording. To make accessible an entirely new work, which the art world does not and cannot now fully know, would contribute more to the understanding and appreciation of the artist than to preserve a work that is already known. Should the conservator follow the curator's advice? (Adapted from *Puzzles About Art,* Case 4-2, p. 122.)

Aesthetics issues: i) Should one work of art be destroyed to reveal another work of art? ii) Is the artist's intent clear by concealing the self-portrait by painting over it?

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Summary
Summarize the lesson by emphasizing that there are no certain answers to some of these issues related to original works of art and that the roles of the curators and conservators tend to balance each other to the benefit of the work of art, the artist, and the public.

Related Activities
1. Invite an artist to visit the classroom to speak with students and answer questions after the museum visit.

2. Ask a museum art educator to visit the classroom to describe the functions of various persons who do museum work.

3. Ask students to recall the museum experience, their sketch of the key painting, and its interpretation. Have students create a painting that relates to the artist whose work was selected for study. The focus could be the painting

of a landscape or a view of a favorite place or how to make things appear close or far away, achieve a mood or seasonal effect, or perhaps work with the same medium or technique.

Artist's Biography

Albert Bierstadt (1830–1902) was born near Dusseldorf, Germany, but moved to New Bedford, Massachusetts, with his family when he was a child. He began painting in 1850 and studied in Dusseldorf and then in Italy. He returned to the United States in 1857 and in 1859 joined one of the first teams to survey a transcontinental rail route through the Rocky Mountains. After this, he turned exclusively to landscape painting. In 1863 he traveled West again, spending seven weeks in Yosemite Valley before traveling north. Bierstadt became the first artist to capture the monumentality of America's western wilderness. His breathtaking scenes, sometimes even grander and more romantic than they actually are, were very popular in the 1860s and 1870s. They sold for huge amounts of money to a public hungry for a look at America's last great frontier and proud to believe that America had a manifest destiny.

Yosemite Valley, 1875, oil on canvas, 54 x 84 3/4 in., Yale University Art Gallery, gift of Mrs. Vincent Ardenghi, 1931.389.

Bierstadt first saw Yosemite in 1863. When he reached San Francisco he made several studies of Yosemite Valley. These landscapes are awesome in spirit in spite of their deliberate romanticism and sometimes display a showmanship that reminds one of the gilded prose of the travel agent. Yale's picture, relatively small and intimate, shows characteristically tiny travelers on horseback or on foot dwarfed by the vast setting. The late afternoon sunshine turns the river to silver, accents the rocks and shadows along the trail, and dissolves the horizon in a golden haze.

Lesson Writers

Hildegard Cummings has been Curator of Education at the William Benton Museum of Art at the University of Connecticut (Connecticut's State Art Museum) since 1975. A former teacher, she holds Master's degrees from Mount Holyoke College and the University of Rhode Island and was in the Ph.D. program at the University of Wisconsin. She is the Connecticut Art Education Association's Art Museum Educator of the Year, 1989-1990, and is on the Connecticut Humanities Council, state agency of the National Endowment for the Humanities.

Janet Saleh Dickson has been Curator of Education at the Yale University Art Gallery since 1970. Previously, she was a school/museum coordinator in New York City, working at the American Museum of Natural History, the Whitney Museum of American Art, and the Metropolitan Museum of Art. She is vice president of the New England Museum Association and has been on the Advisory Committee of the Connecticut State Department of Education.

Linda Downs is Head of Education at the National Gallery of Art, Washington, D.C. When this project began, she was Curator of Education at the Detroit Institute of Art. She has been an art museum educator since 1968 and has classroom teaching experience. She received an M.A. in the history of art from the University of Michigan and has attended the Museum Management Institute at the University of California at Berkeley.

Janet Saleh Dickson, Hildegard Cummings, and Linda Downs

Acknowledgments

Albert Bierstadt, *Yosemite Valley*, Yale University Art Gallery, gift of Mrs. Vincenzo Ardenghi.

EXPERIENCING ORIGINAL WORKS OF ART IN A MUSEUM

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